

MODERN LANGUAGE NOTES.

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THE LEODILLA EPISODE IN BOJARDO'S ORLANDO INNAMORATO. (I, xx-xxii.) I.

THE poem of Bojardo was written to be read for the entertainment of friends, or for the court of the Este at Ferrara. The poet tried by the fullness and variety of his material to keep his hearers in suspense, and to gain this end he sought his material everywhere. The Old-French narrative poetry, the *Chansons de Geste*, the so-called Breton romances, the *Fabliaux* furnished much, and the tales of Classical antiquity are no less in evidence.

The *Orlando Innamorato* is, in reality, a poetic *Rahmenerzählung* like the *Decamerone*, except that the scheme or frame into which the stories are woven is a little better concealed and less artificial. This framework is furnished by the wars of the Saracens against Charlemagne, and they are brought on with convenient regularity. But the cantos which describe these wars are interrupted and interspersed with all sorts of stories, Classical and Mediæval, with adventures from the romances of chivalry, with *fabliaux*, an occasional theological discussion between some Christian hero and Saracen warrior, with numerous examples of wonderful and direful magic. It would be difficult to choose an example which would better illustrate Bojardo's method in utilizing these different and remote materials than the Leodilla episode which takes up the greater part of cantos xx-xxii of the First Part.

Brandimarte and Fiordelisa are sleeping peacefully in the forest. An old hermit comes and, seeing the beauty of the lady, is enamored and carries her off. The knight sleeps on, but is soon aroused by the noise of three giants who are coming through the woods carrying with them a maiden who is wailing loudly and praying that God in his mercy give her death. The knight of course attacks them, but finds the odds too great. However, Orlando comes along at the opportune moment, and between them they dispose of the three giants and

release the hapless maiden. This sort of an adventure is often met with in the romances of adventure, especially in those of the Arthurian cycle. So, for example, *Roman de la Charrette*, v. 728 sq; *Perceval ou la Quête de la Sainte Graal*, Potvin's ed., vol. i, p. 429; *Le Bel Inconnu*, v. 444, and again v. 699. We will compare the latter example of this sort of an adventure with Bojardo's narrative, not that there is necessarily any direct connection between them, although there is a rather striking coincidence.

In the Old-French story *Li Biaus Desconus ou Giglain Fils de Messire Gauvain et de la Fée aux blanches Mains*, the hero is riding through the forest and comes to an open place where he sees a fire. V. 699.

Au feu avoit li grans gaïans,
Lais et hisdels et mescreans,
Li uns tenoit une pucle.
Ja nus hom ne demant plus bïele,
Se ele n'eüst tel paor;
Mais molt demenoit grant dolor;
Molt se complaint et plore et brait,
Comme la riens qui paine trait.
Car uns gaïans moult la pressoit
A force baisier le voloït.

And in the *Orl. Inn.*, I. xx. 10:

Come fu giunto, vide tre giganti
Che avean molti gambeli in su la strata;
Due venian dietro ed un giva davanti
Menando una donzella scapigliata;
E parve a Brandimarte ne'sembianti
Che Fiordelisa sia la sciagurata,
Che sopra quel gambel gridava forte,
Chiedendo in grazia a Dio sempre la morte.

Li Biaus Desconus disposes of the first of these giants without much difficulty; his fight with the second is described as follows; V. 777 sq.

Li jaïans sa maque prist
Navré se sent, tost en fremist,
Venge se au demaintenant!
Si est venus vers lui corant,
Si entoïssé por lui férir.
Cil vit le cop vers lui venir;
Le ceval guencist d'autre part.
Ce ne fu pas fait de musart.
Fuir vaut mieus que de fol atendre,
Puis qu'il n'i a mestier desfendre,
Car li jaïans a si féru,
En un arbre par tel vertu,
Que il fist tot l'arbre croller,
Et les branches fist avaler.

This corresponds to the fight between Orlando

and Ranchera, one of the three giants who were carrying off the maiden, I. xx. 23 and 24.

Da l'altra parte è la pugna maggiore
Tra il feroce Ranchera 'l conte Orlando:
Quel mena del bastone a gran furore:
Già combattuto avean più di quattr'ore,
Sempre l'un l'altro gran colpi menando:
Quando Ranchera getta il scudo in terra
E ad ambe man il gran bastone afferra.
E'menò un colpo sì dismisurato,
Che se dritto giungeva quel gigante,
Non saria giammai più raffigurato
Per uomo vivo quel signor d'Anglante;
Giunse ad un arbor ch'era ivi da lato,
E tutto lo spezzò sino a le piante,
Le rame e il tronco da la cima al basso;
Oditò non fu mai tanto fracasso.

The coincidence of a wild blow striking the tree at one side is striking and tempts us to draw conclusions, especially since the main event of *Li Biaux Desconus* appears also in the *Orlando Innamorato*, II. xxvi. Here Brandimarte, after having slain a terrible giant who is also a magician, comes to a tomb upon the cover of which he reads that he must kiss whatever comes out. He lifts this cover and a terrible dragon springs out, which upon being kissed turns into a beautiful maiden. In *Li Biaux Desconus* the hero Giglain comes to the Cité Gasté to free a lady from a terrible magic spell. He kills a couple of giants, the last of whom is also a magician, and enters the room. A dragon of terrible appearance approaches but acting with wonderful humility and mildness of demeanor. While the knight hesitates to strike down such a mild-mannered monster the dragon darts up and kisses him upon the mouth and is thereupon transformed into a beautiful maiden. However, it is doubtful whether Bojardo derived the latter story from Old-French sources, as there is an Italian poem which contains the same episode, namely the *Carduino*, a composition belonging to the latter part of the fourteenth century.

Li Biaux Desconus is a later composition of the Arthurian cycle of romances, corresponding in a general way to the *Enfances* of the *Chansons de Geste*, and was written during the thirteenth century. It seems hardly probable that it would have been incorporated in any of the numerous romances whose titles appear in the catalogues of the library belonging to the house of Este, which were published

in the second volume of the *Romania* by Pio Rajna. But Renaud de Beaujeu, the author of the poem, may very likely have taken his description of the fight with the giants from some of the older romances, such affairs being something of a commonplace in these works. The comparison shows at least how closely Bojardo's method resembles that employed in the Old-French narrative poems of the so-called Breton or Arthurian cycle.

Our story is then dropped for the twentieth canto, and is not resumed until the thirty-seventh stanza of the following, where it is taken up characteristically at the crucial point of a terrible battle which is in progress between Rinaldo and the champions of the traitor Truffaldino.

Ma nel presente io voglio differire
Il fin di questa pugna sì rubesta:
Di Orlando e Brandimarte vi vo' dire,
Che son con quella dama a la foresta,
Qual han campata da crudel martire,
E tre giganti uccisi con tempesta,
Come dovete aver ne la memoria,
Or di quel fatto io vo' seguir l'istoria.

Thereupon the lady goes on to tell them who she is, after having attended to the wounds of Brandimarte with the medical skill with which the heroines of the romances were so often accredited. I. xxi.

50. Di re figliuola e bella mi trovai,
Ricca d'avere e di stato giocondo;
E ciò mi fu cagion di molti guai,
Come ti conteraggio il tutto a tondo,
Perchè conosci a quel che m'è incontrado,
Che anzi a la morte alcun non è beato.
51. Era la fama già sparta d'intorno
De la ricchezza del mio padre antico;
E nominanza del mio viso adorno,
O vera o falsa pur com'io ti dico,
Menò due amanti a chiedermi in un giorno,
Ordauro il biondo, e il vecchio Folderico:
Bello era il primo dal ciuffo a la pianta,
L'altro de gli anni avea più di sessanta.

Naturally Leodilla's choice was soon made. "Il vecchio lascio, e al giovane m'appiglio," as she says (52, last verse) neatly parodying the celebrated verse of Petrarch. However, as she is not entirely free to choose she determines to compass her desires by trickery, so she goes to her father and prays that he grant her one last wish.

56. Questo sarà che non mi dia marito,
Che prima meco al corso non contenda,
E fia per legge fermo e stabilito,

Che il vincitor per sua moglie mi prenda;
Ma fa ch'il vinto sappia che il partito
Sia di lasciar la vita per ammenda,
E sia palese per tutte le bande;
Chi non è coridor, non mi domande.

Thereupon she tells the knights that she was so swift of foot that once near the city of Damosire she had overtaken a stag and caught it. On the day of the contest the two suitors appear; the great contrast in their appearance giving rise to much comment and the belief that on this day the old Folderico will surely lose his head. The conditions are read over and Folderico who is to run first takes his place. At his side he carries a sack. As they run and the lady is about to pass her aged contestant he drops a round and smoothly polished apple, she stoops to pick it up and is delayed. This happens twice. The end approaches and she is gaining on the old man and is already thinking of the bliss in store for her with Ordauro:

66. Così parlava meco, nel mio core
Allegra, già vicina a la speranza,
Quando il vecchio malvagio e traditore,
Il terzo pomo de la tasca lanza,
E tanto m'abbagliò col suo splendore,
Che, ben che tempo al corso non m'avanza,
Pur venni a dietro e quel pomo pigliai,
Nè Folderico più giunsi giammai.
67. Lui forte ansando a le tende arrivava,
E i suoi gli sono intorno con letizia
Tutta la gente di fora gridava;
Adoprata ha'l volpone alta malizia,
Or tu puoi mo pensar, se io blastemmava,
Che io piansi il sangue vivo per gran stizia;
E nel mio cor dicea: S'egli è volpone,
Farollo esser un becco, per Macone.

This is, of course, the fable of Atalanta and Ipomene which Venus tells to Adonis in the sixth fable of the tenth book of the *Metamorphoses* of Ovid.

Atalanta is warned by the oracle that if she marries it will be the cause of her ruin. Then v. 567:

Territa sorte dei per opacas innuba silvas
Vivit et instantem turbam violenta procorum
Condicione fugat, nec "sum potiunda, nisi" inquit,
"Victa prius cursu. Pedibus contendite mecum:
Præmia veloci coniunx thalamique dabuntur,
Mor pretium tardis. Ea lex certaminis esto."

Many are enamored of her great beauty and contend with her in running. All are conquered. Among those who look on is Ipomene, who also falls a prey to her charms, and

the maiden too for the first time feels the pangs of love. They contend. Venus being invoked by the youth gives him three golden apples plucked from the tree which grows in the Tamasenian fields. These three apples are used in about the same way that Folderico used those with which he had provided himself for his race. As they approach the end Ipomene throws the last apple far to one side and v. 676:

virgo visa est dubitare: coegi
tollere et adieci sublato pondera malo
impedique oneris pariter gravitate moraque
neve meus sermo cursu sit tardior ipso,
præterita est virgo: duxit sua præmia victor.

The liberties taken by Bojardo with his Classical source are too evident to require much comment. That there was any intermediate link between his work and that of the Latin poet is improbable. Bojardo simply vulgarized the story in matter as well as in language. In the one, the maiden prescribes the running contests to avert an impending disaster; in the other to be able to possess the youth and conveniently to dispose of the aged suitor. It is a parody on the story of Venus—a parody necessitated by the difference between the characters of Leodilla and Atalanta, who is here transfigured into the form of the gay heroine of the Italian novella. The transformation would be incomplete did not a similar change take place in regard to the person of the lover, and so Ipomene gives way to the decrepit Folderico, who, in his turn, as will shortly appear, represents the very familiar type of the jealous husband.

It becomes then a sort of preparation for the novella of the *Moglie Involata*, since it tends to make the action possible by showing Leodilla's swiftness of foot, and it also gives a motive for the husband's jealousy. These are matters very lightly touched upon in the other versions of this story. Leodilla relates the story to Orlando and Brandimarte as they ride on in quest of Fiordelisa. Folderico brings his wife in pomp and triumph to a strong castle of his called Alta Mura, in which his treasure is hidden. In a chamber worse than a prison he locks up his young bride. Her case is a very sad one indeed. The room can only be entered by one way. The castle has seven walls, and it is entered by narrow entrances

through seven towers and seven gates to which Folderico carries the only key. He is insanely jealous, so much so that, according to the heroine, xxii, 17:

Perciò che, sempre che la torre entrava,
Le pulici scotea del vestimento,
E tutte fuor de l'uscio le cacciava;
Nè stava per quel di più mai contento,
Se una mosca con meco ritrovava;
Anzi diceva con molto tormento;
È femina ovver maschio questa mosca?
Non la tenere, o fa ch'io la conosca.

The heroine languishes for some time in this sad condition, when her lover finally appears on the scene. He is unable to get into the tower in any way, but buys an estate some two miles away and settles there. In the course of time he succeeds in making an underground passage which enables him to enter Leodilla's room. Although the two lovers enjoy blissful moments together they are not satisfied and plan a means of escape. Ordauro prepares a banquet to which he invites Folderico, representing that he is married to allay the husband's suspicion. When the latter arrives at the knight's castle he is confronted at the table by his own wife who has come through the underground passage and now sits there dressed in garments which the lover had procured for her. Naturally the husband is greatly excited, storming and cursing with great fury. Ordauro professes to be unable to make anything out of his conduct, but suggests that his anxiety may be due to a fancied resemblance, and that, as a matter of fact, his wife had had a twin sister so much like her that their parents could not tell them apart. Folderico is decidedly skeptical but hastens back to his castle where he finds his wife in a state of deep melancholia. This experience having been repeated several times, Folderico at last comes to the conclusion that he must have been mistaken. Soon Ordauro announces that he must leave the country as the climate does not agree with him. Folderico is vastly relieved and proposes to accompany him and his supposed wife. He does so and after having gone some six miles returns to find that his wife has been stolen from him in spite of all his precautions.

This *novella* is borrowed, at least in part, from the very popular Mediæval collection of

stories known as the *Historia Septem Sapientum*, and it is also found in some versions of the Latin *Dolopathos*, though not in Oesterley's edition. The story in question frequently bears the name *Inclusa*, but I have adopted the name given it by D'Ancona in his edition of the Italian version of this work, *Il Libro dei Sette Savi*, Pisa, 1864, *La Moglie Involata*, since this name corresponds better to the contents of the narrative. The story of the *Stolen Wife* in the version of the *Seven Wise Men* is about as follows:

A knight of the king Montbergis dreamed one night that he was enamored of a beautiful lady whom he did not know, nor had he ever seen her. The lady of whom he dreamed was visited by the same sort of a vision in which she on her side fell in love with the knight. On the next day the knight rode forth in quest of her of whom he had dreamed. After riding three weeks he comes to the sea where he beholds a strong, beautiful castle, well-walled and with a high and massive tower. Now the lord of this castle had a young and beautiful wife of whom he was very jealous, so that he kept her locked up in this tower. To go to her one had to pass through ten doors, and the lord entrusted the key to no one. The lady was sitting in her window as the knight rode up, their eyes met and their hearts were thrown into a most violent perturbation, for each recognizes in the other the object of the passion which had come to them in their dreams.

The count being at war with a neighboring lord, it is an easy matter for the knight to get into his service and thus win his favor. As a reward for his assistance in bringing the war to a close the knight obtains a piece of land near the count's castle and builds thereon a fine mansion. He has the master mason construct an underground passage which communicates with the lady's room. The work accomplished, he kills the master mason that he may tell no tales. The knight then visits his mistress and as he leaves her she gives him a ring which she had received from her husband, and this he slips on his finger. The knight soon entertains the count who is greatly startled at seeing his ring on his host's finger. He hurries back to the castle and asks to see

the ring. In the meantime the knight has carried the ring back by way of the passage, so the lady is able to show it to her husband with a great display of innocence. He is amazed, of course, but reflects that there are many rings and that these two may very well have resembled each other. The next morning the knight informs him that a friend (Amica) has arrived bringing good tidings from his country and he will soon return, but before he goes he wishes that the count may come and dine with him once more. The count comes to the banquet and is astounded to see his own wife sitting at the table opposite him. He is utterly cast down and cannot eat. He asks who she is and the knight states that she is his friend. Thereupon the count reflects that the tower is strong and that women as well as rings resemble each other, and indeed, when he gets back to his room he finds his wife awaiting him in her chamber. The next morning he is invited by the knight to be present at the marriage of himself with this friend, which is to take place just before they set sail for their own country. The count is present and actually gives away his own wife to the other. He sees them off and returns to find that his wife also is gone in spite of his many precautions.

This is the story of the *Moglie Involata*, or the *Inclusa*, as it occurs with slight variations in the various versions of this very popular collection of stories. There can be no doubt but that Bojardo knew this work, or at least that he had plenty of opportunity for knowing it. There are several Italian versions of the narrative in question; so in the *Crudele Matrigna*, *Il Libro dei Sette Savi di Roma*, in a Latin text of the *Dolopathos*, discovered by Mussafia, and published in the *Sitzungsberichte der Kaiserlichen Akademie der Wissenschaften*, Bd. 57, S. 37 sq.; a version in *ottave rime* discovered and discussed by Pio Rajna in *Romania*, vols. vii and x; and the *Erasto*. The version in *ottave rime* offers some strong proof of the popularity of the poem. Its composition shows it to be the work of a poet who probably put it together to recite in public places. There is, for example, a great freedom in the use of rimes. Thus *Soprana* rimes with *magna* (i, 24); *accorto* with *doto* which stands for

dotto (iv, 5); these and similar examples are frequently to be found in this style of poetry wherever it has been preserved. But there are even worse rimes than these, so *sane* rimes with *bene* (i, 62), *pelo* with *duolo* (88, 13), etc. There are even some bad grammatical blunders, so *hai* (i, 61); *fui* (iii, 17; vi, 2); *trovai* (vii, 11) are used as third persons. The poet was looking for some rimes with *Ipocràs*, and so with a nonchalance characteristic of his trade he writes *fas debàs*, *fa dimoràs* and *parlàs*, which for him mean the same as *fa* or *fece*, *tu debba*, *fa dimora* and *parlò* (iii, 16; iv, 3 and 13). These are all plain signs of the playman's art, or lack of it, and indicate that these stories were familiar to the people at that time. Rajna believes that this poem was composed between 1440 and 1480. The first two books of the *Orlando Innamorato* were completed by 1482, as is shown by the fact that the poet interrupted his work on account of the war which had broken out around Ferrara in that year. The stories of the *Seven Wise Men*, then, were being recited before the people at the time when the *Orlando* was being composed. According to D'Ancona (cf. edition, p. 120) our story is the thirteenth *novella* of Sercambi, and traces of its influence also appear in the fortieth *novella* of Masuccio. It was a story, then, that was generally known and as such Bojardo would have levied his contributions upon it and so would probably have followed no version in particular. According to Rajna, *Romania*, vol. viii, 377, the *Crudele Matrigna* and *Il Libro dei Sette Savi* were translated from the Latin version discovered by Mussafia. He believes that the rimed version may have come from the Latin, but indirectly and under the influence of the French. There are two statements common to Bojardo and the Latin text which do not occur in the other versions, and this would indicate that if Bojardo used any of these versions he must have had the Latin one before him. So the Latin version states that the castle had seven gates to which the husband carried the key, *op. cit.*, p. 108:

"Et illa turris erat altissima nec poterat intrari ad eam nisi per septem ostia quibus omnibus maritus suus claves portabat," which corresponds to the second verse of the fifteenth stanza of the *Orlando*:

Per sette torrioni e sette porte,
and the sixteenth stanza, sixth verse :

Sempre tenea le chiavi a la cintura.

In the Latin version the youth is said to be very rich, *op. cit.*, p. 109 :

Juvenis vero quia ditissimus erat,

while *Il Libro dei Sette Savi* has nothing to say in that respect. But Leodilla says, St. 19, first verse :

Egli era ricco di molto tesoro.

The points of contact are:—The jealous husband who imprisons his beautiful young wife; the lover who comes, builds a castle in the neighborhood and tunnels underground to the apartments of his mistress; then the dinner at which the husband eats at the table with his own wife; and finally in a somewhat general way the last scene of the little comedy where the husband is a party to the abduction of his own wife.

The passages in which these events are narrated are quite similar, as will appear from a hasty comparison. Cf. *Orl. Inn.* I. xxii,

14. Là mi stava io, d'ogni diletto priva,
I campi e la marina a riguardare,
Perchè la terra è posta in su la riva
D'una spiaggia deserta, a lato al mare;
Non vi potria salir persona viva
Che non avesse l'ale da volare,
E sol da un lato a quel castello altiero
Salir si può per un stretto sentiero.
15. Ha sette cinte, e sempre nova entrata,
Per sette torrioni e sette porte,
Ciascuna piccioletta e ben ferrata :
Dentro questo giron cotanto forte
Fu io piacevolmente imprigionata,
Sempre chiamando notte e giorno morte,
16.
Il vecchio, che avea ben di ciò sospetto,
Sempre tenea le chiavi a la cintura,
Ed era sì geloso divenuto,
Che avendol visto non saria creduto.

In *Il Libro dei Sette Savi di Roma*, p. 78 :

"E tanto andò ch'egli (il cavaliere) venne in Ungheria in una terra molto ricca, e bella, e in costa del mare trovò uno castello molto bello, chiuso di buon muro, e la torre bene alta e forte. E quegli di cui era quel castello era un conte d'alto stato, e avea una bella moglie la quale egli amava molto, e erane forte geloso e avevala per gelosia serrata dentro della torre dove avea dieci usci innanzi che a lei si potesse venire, di che il signiore medesimo portava le chiavi, chè non s'affidava di niuno."

The general facts as to the lover's arrival

and the erection of the castle by the lover also resemble each other, except that Bojardo places it farther away and says nothing as to the master mason. The scene at the banquet, which is the real climax of the piece, is thus described in the *Orlando*, I. xxii :

30. Ordauro Folderico ebbe invitato
Al suo palagio assai piacevolmente,
Mostrandogli che s'era maritato
Per trargli ogni sospetto de la mente.
Lui da poi ch'ebbe il castel ben serrato,
Ch'io non potessi uscirne per niente,
Nè sapendo di che, pur sbigottito
N'andò dov'era fatto il gran convito.
31. Io già prima di lui n'era venuta,
Per quella tomba sotterra nascosa,
E d'altri panni ornata e provveduta,
Sì come io fossi la novella sposa ;
Ma come il vecchio m'ebbe qui veduta,
Morir credette in pena dolorosa ;
E volto a Ordauro disse : Ahimè tapino !
Chè ben ciò mi stimai, per Dio divino !
32. Io non uccisi già il tuo padre antico
Nè abbruciai la tua terra con ruina,
Ch'esser dovessi a me crudel nemico
A far la vita mia tanto meschina.
Ahi tristo e sventurato Folderico,
Che sia gabbato alfin da una fantina :
.
34. Gridava il vecchio ognor più disperato :
Questa è la cortesia, questo è l'onore ?
Tu m'hai mia moglie, mio tesoro rubato,
E poi per darmi tormento maggiore,
M'hai ad inganno in tua casa menato,
Ladro, ribaldo, falso, traditore,
Perch'io vegga il mio danno a compimento
E la mia onta, e muora di tormento.
35. Ordauro si mostrava stupefatto,
Dicendo : O Dio che reggi il ciel sereno,
Come hai costui de l'intelletto tratto,
Che fu di tal prudenza e senno pieno ?
Or d'ogni sentimento è sì disfatto,
Come occhi non avesse, più nè meno ;
Odi, diceva, Folderico e vedi ;
Questa è mia moglie, e che sia tua tu credi.

The scene is continued in this way for some time, then the old man hurries off to the tower "trottando forte" (39). As he enters his wife's chamber and sees her there he cannot control his amazement and breaks out in exclamations of wonder and stupefaction.

In the *Sette Savi*, on the other hand, this scene is comparatively very tame. The count returning from the chase is met by the knight who leads him into the banquet hall. P. 84 :
"E quando e' furon posti a tavola, egli fecie mangiare a una tavola il signiore e la dama.

E'l signiore la guatava e parevali pure ch'ella somigliasse la moglie. La dama il pregava e sforzava di mangiare, ma egli nol poteva fare, sì forte era abbaito; ma la torre ch'era sì forte lo'ingannava, perochè non potea per niuna cosa pensare della cava ch'era fatta, ma sempre pensava che sono molte femmine che si somigliano insieme, com'egli avea fatta dello anello. Il cavaliere fecie buono ciera e onorò molto il signiore; e'l signiore il domandò chi era quella dama e'l cavaliere disse: Messer, ella è una mia amica di mio paese, e àmi portate novelle ch'io rià pacie dal mio paese; il perchè e'mi converrà tostamente andare là. E quand'eglino ebbono mangiato e la tavola levata, il signiore prese suo congio, chè gran volontà avea di rivedere la moglie per quella ch'egli avea veduta col cavaliere. E quando il signiore si fu partito, il cavaliere fecie spogliare alla dama i panni ch'ella avea vestiti e rimettersi i suoi medesimi e mandònnela nella torre per la cava sotterra. E quand'ella fu nella torre, e il signiore venne all'uscio e diserrò l'uno appresso all'altro; e quando e'vide la sua moglie n'ebbe gran meraviglia e gioia e si meravigliò di quella ch'egli avea lasciata in compagnia del cavaliere che sì forte la somigliava, e la notte dormì con lei con gran gioia."

However, in making use of this old material it was necessary to add some new elements in order to make it more entertaining. It will have been noted that there are some considerable differences between this Italian version of the *Septem Sapientes* (*Versio Italica* as Musafia calls it) and the story of Bojardo. In the first place the fable of Ipomene and Atalanta is substituted to explain the relation of the heroine to Ordauro and Folderico. Bojardo may have adopted the Latin story in order to do away with the former clumsy method of introducing the story, as well as to prepare his hearers for the astonishing feats of running which Leodilla has to display in passing over the intervening two miles between Ordauro's castle and her lonely tower. The poet makes no mention of the ring or the clothes of the Latin version, which are used as a preparatory step toward allaying the violent suspicions of the husband.

In all of the older versions of this story the husband seems to be ignorant of the fact that his wife has a lover, while in the *Orlando Folderico* is very well aware whom he had to fear, and when Ordauro appears in the neighborhood, he is thrown into a terrible state of mind. II. xxiii.

19.
Fe'comprare un palagio in quel confino,
Dove mi tenea chiusa il barbassoro,
E manco di due miglia era vicino:
Non dimandate mo se al mio marito
Crebbe sospetto e se fu sbiggottito.
20. Esso temea del vento che soffiava,
E del sol che lucea da quella parte
Dove Ordauro al presente dimorava;
E con gran cura, diligenza ed arte
Ogni piccol pertugio vi serrava,
Nè mai d'intorno dal giron si parte;
E se un uccello o nebbia nel ciel vede,
Che sia Ordauro fermamente crede.

The character of the jealous husband is quite in harmony with the typical jealous husband as he exists in Italian literature. One trait, however, is entirely new in Bojardo's version of this story, it being found in none of the other versions of the stories told by the seven wise men. This is Ordauro's suggestion that his alleged wife is the twin sister of Folderico's wife: st. 36.

Essa è la figlia del re Manodante,
Che signoreggia l'isole lontane;
Forse che in vista t'inganna il sembiante,
Perchè aggio inteso che fur due germane
Tanto di faccia e membre simigliante,
Che vedendole il padre la dimane
E la sua madre che fatte l'avìa,
L'una da l'altra non riconosca.

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THE FIRST TRANSCRIPT OF THE VERCELLI BOOK.

APPARENTLY Kemble is chiefly responsible for the accepted tradition that the first transcript of the Vercelli Book was made by Dr. Blume. In the preface to his edition (p. v), Kemble tells us that in 1834 he made an unsuccessful endeavor to reach Vercelli, and that on returning to England, he found that the

"then existing Record Commission had employed Dr. Blum [Kemble's version of Dr. Blume's name] to copy the manuscript, and had caused the poems to be extracted and printed under the care of Mr. Thorpe."

This edition, usually referred to as *Appendix B to Mr. Cooper's Report* (the full title is given in the British Museum catalogue under Cooper, Charles Purton) gives a bare text of the poetical parts of the manuscript. As neither the name of the editor nor the original transcriber of the text is given, Kemble's statement

evidently rests on hearsay. Grimm (*Andreas und Elene*, p. iii) does, as he considers, tardy justice to the name of Dr. Blume by dedicating his edition to him; he says nothing, however, about the origin of the text which is the basis of the first edition, and in consequence of his own and Kemble's. Later commentators have uniformly followed Kemble; Wülker (*Grundriss*, p. 240; see also p. 55), for example, credits Dr. Blume with the discovery of the manuscript, and also with the first transcription of the poetical portions of it.

Dr. Blume's own statement with regard to the matter appears hitherto to have been overlooked. In the fourth volume of his *Iter Italicum*, p. 133, Halle, 1836, which appeared the same year as *Mr. Cooper's Report*, we find the following supplementary note to vol. i, p. 99, at which place, twelve years before, Dr. Blume had announced the discovery of the manuscript:

"Das angelsächsische Homiliarium ist vor Kurzem auf Veranstaltung Englischer Geschichtsforscher, von (dem nun schon verstorbenen) Dr. Maier vollständig abgeschrieben worden; es haben sich wichtige angelsächsische Lieder darin gefunden (Jac. Grimm)."

Evidently then Dr. Blume's knowledge of the contents of the manuscript, beyond the general impression that it was a book of homilies, was not derived through reading it. How innocent he was of any understanding of Anglo-Saxon can be seen from his attempted transcription of the opening lines of the homily on the *Purification of the Virgin* (quoted by Wülker, *Grundriss*, p. 240).

It follows that we must free the shade of Dr. Blume from the charge (Wülker, *Codex Vercellensis*, p. viii; Skeat, *English Miscellany*, p. 409) of having defaced the interesting fragment on f. 54^a, which contains the runes forming the name of Cynewulf. But it does not follow, I think, that the blame is to be passed on to Dr. Maier. An examination of the manuscript in Wülker's photographic reproduction makes it plain that this folio, when it left the hands of the original scribe, was as clean and perfect as any other folio of the manuscript; for, in some places, the original writing can be clearly seen under the blot. If Dr. Maier was able to read the other folios of the manuscript without the

help of chemical re-agents, he should have had no difficulty in reading this one. The blot which now disfigures the folio extends somewhat slantingly from right to left through all except the last line of the folio; in width it covers about one third of the lines and is serrate at the edges. Now any re-agent which a reader might use in order more easily to decipher the manuscript would not be applied in such a way as to make a blot of the kind described. The blot evidently was on the manuscript when the first copy was made. For this reason Dr. Maier probably did not attempt to transcribe this folio; in consequence it did not appear in the first edition of the manuscript, and the poem of which it supposedly formed a part was printed by Thorpe as "a fragment." The most plausible explanation of the blot seems to be that of Siever's (*Anglia* xiii, p. 25): after the scribe had copied out the lines on f. 54^b, either he himself or some later reader thought it necessary to strike out what was there written, and the blot is a mark of his disapproval.

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"MOBLED QUEEN," *Hamlet*, ii, 2.

A note may be added to the Furness Variorum comment upon *mobled*. Sir Henry Ellis's edition of Brand's *Antiquities*, vol. iii, p. 397 (Bohn) has a Warwickshire use of *mab-led*, pronounced *mob-led*, the expression meaning 'led astray by a Will o' the wisp.' Earlier editions of the play read *mob-led* where the accepted text to-day has *mobled*. This reading was noted by a writer in *Notes and Queries*, third series, vi, 66. In the same volume, p. 180, P. S. C. adds the following:

"I am old enough to remember what a mob cap was, and I have no doubt that *mobled* means *muffled up*. The whole description clearly applies to the Queen's outward appearance, and not to the state of her mind. 'Mob-led' was nothing but 'clap-trap' that came into vogue among second-rate actors in country towns about the year 1830, being meant as a hit at Queen Caroline. Low as the joke was, it seldom failed to draw applause from the good people who flattered themselves that in siding with the King's Majesty they were upholding the cause of sound morality; and when the empty Polonius added in his oracular

manner—"Mob-led is good"—it amuses me still to think how they clapped and grunted. Little did I imagine that I should live to see this miserable piece of buffoonery trotted out in the garb of sober criticism."

'St. Swithin' on page 342 of the same series recalls the Warwickshire use noted in Brand, and adds a reference to Longstaffe, who in his *History of Darlington*, page 14, gives a long list of aliases borne by the *ignis fatuus*.

"The Warwickshire poet may have applied the word to Hecuba because she ran wildly about, *mab-led*, or *mob-led*, as it were, by the dreadful fascination of the flames."

Mob-led finds no favor with conservative editors. *Mobled* is clearly defined in the *Oxford Shakespeare* as 'having the head bound up.' Still the use noted in Brand and in Longstaffe should be given in an examination of the text. To these examples I add another from Allies's *Antiquities and Folk Lore of Worcestershire* (1856):

"'Oh then I see Queen Mab, etc.'"

So said the immortal bard, and I was curious to ascertain whether her majesty had honoured the fair Midlands with her presence. That she had done so will appear as follows: There is a piece of ground near the village of Upton Snodsbury, in Worcestershire, called Mob's Close, or Mop's Close; and an orchard at Hale's End, near Herold's Copse, in Cradley, in Herefordshire, adjoining the western side of Old Storage, in Worcestershire, called Mabbled Pleck,¹ meaning Mab led Pleck, or a plat where one was liable to be mab-led."

After giving the reference to Brand, Allies continues:

"The place in Cradley was in early times called Little Pleck, afterwards Mablee Pleck, and subsequently Mabbled Pleck, as appears by the title deeds of Richard Yapp, Sen. Esq., the owner of the estate" (p. 437).

Such a use might be explained, perhaps, as a popular extension of Queen Mab's powers; or again, as it was pronounced *mob*, as perhaps connected with some French form in *mob* (*mobilis*): but why, if the latter supposition, should the word have been written *mab*?

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¹ A country term for a small piece of ground.

GOLDSMITH AND THE NOTIONS Grille AND Wandrer IN WERTHERS LEIDEN.

It is the aim of the following discussion to throw light on the signification of these words in Goethe's novel, and to show that the two are causally related. The final determination of their meaning would, of course, require, according to a well-known canon of exegesis,¹ an exhaustive investigation of the literature at and preceding the period when *Werther* was written. This is not the scope of the present essay, which, limiting itself to an examination of Goldsmith's writings and those of Goethe in the *Werther* period, endeavors to prove that, whatever might be the result of a more comprehensive research, Goldsmith must be taken into account; and that German scholars, and those very eminent ones, have in the present instance failed to do so. In my argument, appeal is also made to the external evidence of Goethe's autobiography; for, though composed much later and containing *Dichtung* as well as *Wahrheit*, it was confessedly written to aid in the interpretation of the author's works, and is in the case before us strongly supported by the internal testimony of the writings in question. The familiar accounts of Goethe's relations to Herder and Goldsmith, found in DW.² and in the histories of German literature, it is hardly necessary here to reiterate.

A remark made by Goethe in the autobiography forms my point of departure. To

¹ Alles was noch einer näheren Bestimmung bedarf in einer gegebenen Rede, darf nur aus dem dem Verfasser und seinem ursprünglichen Publikum gemeinsamen Sprachgebiet bestimmt werden.—Schleiermacher, *Hermeneutik*.

² The abbreviations here used are:

DW. *Dichtung und Wahrheit*.

WA. i. (ii., iii., iv.) Goethes Werke, Weimarer Ausgabe, Abteilung 1 (2, 3, 4). The volume containing *Werther* (i., vol. 19), is cited WA. without further specification.

RRG. *Richardson, Rousseau und Goethe* von Erich Schmidt. Jena, 1875.

DjG. *Der junge Goethe* von Michael Bernays. Leipzig, 1875.

HA. Goethes Werke, Hempelsche Ausgabe.

AGF. *Aus Goethes Frühzeit* von Wilhelm Scherer. Strassburg, 1879.

Erl. Goethe's *Leiden des jungen Werthers* erläutert von Heinrich Düntzer. Leipzig, 1880.

describe Lenz' *Sinnesart*, which enabled him to imitate successfully the *Ausschweifungen und Auswüchse* of Shakespere's genius, the author of DW. could find no more suitable term than the English "whimsical." Had Goethe known a German word that expressed the trait he had observed in his young Strassburg friend, he would have used it. We are justified, therefore, in appealing to an English dictionary, to determine the meaning of the English word. The corresponding noun, "whim," is defined by Webster as: "A sudden turn or start of the mind; a temporary eccentricity; a freak; a fancy; a capricious notion; a humor; a caprice." The adjective signifies: "Full of, or characterized by, whims; actuated by a whim; having peculiar notions; queer; strange; freakish." "Fanciful, capricious, eccentric, odd," are among its synonyms.

In a letter to Johanna Fahlmer, written in March, 1773, Goethe wrote:

"Grüsse Sie also und schicke Worte und Wackefeld und Was mehr ist—Wörterbuch. Wo sie Bedeutung und Aussprache nach selbst beliebigem Gefallen forschen und finden können" (DjG., vol. i, p. 356).

Were this dictionary, which was probably the one he had used himself, accessible, it would be interesting to note the German equivalents given in it of "whim" and "whimsical." In default of this, I have consulted Flügel. The nearest equivalent to "whim" seems to be *Grille*, which has likewise the connotation of mental irregularity, and may also be of a serious as well as of a ludicrous nature. At any rate, there is reason to believe that Goethe regarded this word as at least approximately conveying the same meaning. The corresponding adjective he employed in another characterization of the whimsical Lenz, who, he says, had made him the object "einer abenteuerlichen und grillenhaften Verfolgung." As "whimsical" means "full of whims," *grillenhaft* signifies "voller Raupen oder Grillen."

Now, it is an interesting fact that Goldsmith, in his *Vicar of Wakefield*, which the young Goethe, as well as the old, read and greatly admired, makes use of the term "whimsical" to characterize his Sir William Thornhill (Mr. Burchell), whose part Goethe re-enacted in Sesenheim. Goldsmith writes:

"I have heard Sir William Thornhill represented as one of the most generous yet *whimsical* men in the kingdom; a man of consummate benevolence" (Chap. 3).

One of Burchell's *whims* was his fancy for travelling on foot (*wandern*) alone and in disguise:

"For this purpose, in his own *whimsical* manner, he travelled through Europe on foot, and now, though he has scarcely attained the age of thirty, his circumstances are more affluent than ever" (Chap. 3).

With reference to Burchell's incognito excursions and his own similar adventure in Sesenheim, Goethe remarks:

"Es ist eine verzeihliche *Grille* bedeutender Menschen, gelegentlich einmal äussere Vorzüge in's Verborgene zu stellen, um den eigenen innern menschlichen Gehalt desto reiner wirken zu lassen; . . ." (DW., WA., i., vol. 27, p. 247).

From a comparison of this passage with what has just been said of Lenz and Burchell, it may be inferred: first, that Goethe regarded the word *Grille*, in the case referred to at least, as an equivalent in meaning to the English "whim"; secondly, that, with respect to the *Grille* or "whim" of roving about in disguise, a "Geistes- und Gefühlsverwandschaft" existed between Burchell and his youthful understudy in Alsace. The inference is corroborated by another statement of Goethe's in DW. (WA., i., vol. 28, p. 142):

"Was mich betraf, so fuhr ich fort, die Dichtkunst zum Ausdruck meiner *Gefühle und Grillen* zu benutzen. Kleine Gedichte, wie der *Wanderer*, fallen in diese Zeit; . . ."

Wandern belonged, then, to the *Grillen* that found expression in the works of Goethe during the Werther period. It will be remembered that Goethe's *Wanderer* shows unmistakable traces of the influence of Goldsmith's *Traveller*. To this fact Scherer has already called attention.

Eccentricity and the tendency to go to romantic extremes (*romantische Ueberspannung*), traits closely akin to whimsicality, the young Goethe had also in common with Goldsmith's Burchell. Of himself, as he returned home from Strassburg, he tells us:

"Der *Wanderer* war nun endlich gesünder und froher nach Hause gelangt als das erste Mal, aber in seinem ganzen Wesen zeigte sich

doch etwas Ueberspanntes, welches nicht völlig auf geistige Gesundheit deutete. Gleich zu Anfang brachte ich meine Mutter in den Fall, dass sie zwischen meines Vaters rechtem Ordnungsgeist und meiner vielfachen Excentricität die Vorfälle in ein gewisses Mittel zu richten und zu schlichten beschäftigt sein musste" (DW., WA., I., vol. 28, p. 91).

He then relates as an example of his eccentricity the incident of the harper boy. In like manner, eccentric virtues form part of Burchell's "whims":

"At present his bounties are more rational and moderate than before; but still he preserves the character of a humorist, and finds most pleasure in eccentric virtues" (Chap. 3).

With an extravagant generosity worthy of poor Noll himself, Burchell pays out all his ready cash to save an old sailor from jail, and is left in pecuniary embarrassment. His liberality he had carried to a still farther extreme in his youth:

"he carried benevolence to an excess when young: for his passions were then strong, and as they were all on the side of virtue, they led to a romantic extreme" (Chap. 3).

If we now turn to Werther, we shall find him marked by precisely the same traits as Burchell and, according to DW., as Goethe himself when he wrote his novel. Of Lotte's *Leiblich* Werther writes: "mich stellt es von aller Pein, Verwirrung und *Grillen* her, wenn sie nur die erste Note greift" (WA., p. 55). In the account of his dispute with Albert about suicide, we read:

"Und bei diesem Anlass kam er [Albert] sehr tief in Text: ich hörte endlich gar nicht weiter auf ihn, verfiel in *Grillen*, und mit einer auffahrenden Gebärde drückte ich mir die Mündung der Pistole über's rechte Aug' an die Stirn" (WA., p. 65).

The passage throws light on the psychology of Werther's self-destruction, and coincides exactly with the author's account of himself in DW. in connecting the hero's whimsical disposition with his suicidal tendencies.³ Again, Werther, in the same letter, inveighs against the "vernünftigen Leute," acknowledging that he had been drunk more than once, and that

³ According to DW., the thought of suicide was a *Grille* of Goethe's in the Werther years:

"Durch diese Ueberzeugung rettete ich mich nicht sowohl von dem Vorsatz als von der *Grille des Selbstmordes*, welche sich in jenen herrlichen Friedenszeiten bei einer müßigen Jugend eingeschlichen hatte" (WA., I., vol. 28, p. 220).

his passions bordered on insanity; but all men that had accomplished anything extraordinary had been regarded as drunken and insane. "Das sind wieder von deinen *Grillen*," Albert replies, "du *überspannst alles*." Furthermore, Burchell's eccentric virtues and the romantic extremes to which he carried his generosity in his youth, find a parallel in Werther's *überspannten Ideen* and *jugendlichem guten Muth*. Upon the censure received from the minister, he makes the following comment:

"Wie er meine allzugrosse Empfindlichkeit zurechtweist, wie er meine *überspannten Ideen von Wirksamkeit, von Einfluss auf andere*, von Durchdringen in Geschäften als *jugendlichen guten Muth* zwar ehrt..." (WA., p. 99).

Once more, like George in the *Vicar of Wakefield*, he takes it into his head to go into the army—another of his *Grillen* (WA., p. 111). Finally, we read in his last letter to Charlotte:

"Es ist beschlossen, Lotte, ich will sterben, und das schreibe ich dir ohne *romantische Ueberspannung*, gelassen, an dem Morgen des Tages, an dem ich dich zum letztenmal sehen werde" (WA., p. 159).

Romantisch überspannt he was for all that and this in the highest degree.

To conclude: like Lenz, like the youthful Goethe, like Goldsmith himself as well as his Burchell, whimsicality was a characteristic trait of Werther; and what proved the ruin of the weaker natures was happily overcome by the stronger ones.

Human nature is at bottom the same the world over. "There is no fiercer hell," says Keats, "than the failure in a noble enterprise." And how often does the seething mind seek relief in a restless, errant activity! Inordinate susceptibility coupled with a romantic and whimsical view of men and things, goaded on to despair by disappointed ambition or unrequited love, finds a natural vent often in a roving existence, sometimes even in self-murder. There was, undoubtedly, a causal relation between Goldsmith's restless mind and his wandering life; and the same is true of his Traveller, his Philosophic Vagabond, George, and his Burchell. In his youth, it was true also of Goethe, who testifies to the affinity that at that time existed between himself and the

Irish poet's hero. In a passage of DW. (WA., i, vol. 27, p. 345), he designates Burchell *den armen kümmerlichen Wanderer*; and we know that, in the Darmstadt circle, he himself received the appellation *der Wanderer*. In his poem of this title, he gave, we have seen, expression to his *Gefühle und Grillen*, as Goldsmith had done in his *Traveller*. Can it, now, be shown that his *Doppelgänger*, Werther, was also in a sense analogous to Goldsmith's a *Wanderer* as well as a *Grillenfänger*?

The hero exclaims (WA., p. 112): "Ja wohl bin ich nur ein Wanderer, ein Waller auf der Erde! Seid ihr denn mehr?" These few words constitute the entire letter, which, according to Düntzer (*Erl.*, p. 122), is an interpolation of the Carlsbad revision. Its connection with the preceding and the following ones is not obvious, and so the interpretations are conflicting. Erich Schmidt (RRG., p. 221) is of opinion that *Wanderer* here stands *für Mensch*, and is to be referred to *Ossian*, while *Waller* is a reminiscence of Klopstock. Düntzer (*Erl.*, p. 122), affirming that Schmidt is in error, thinks of the familiar religious conception of, "die Wallfahrt auf Erden nach der bessern Heimat." I hope it will not be thought an unpardonable temerity if I venture to maintain that the explanations of both these eminent scholars are inadequate. Neither of them takes Goldsmith into account.

Where is the explanation of Werther's meaning to be sought? Naturally, in the preceding context; if not found there, then in what follows. If the expression is still obscure, the next step will be to collate all the passages of the work in which the expression or its synonyms occurs, and to interpret the passage in question in the light of these. Still further help may be obtained from the other works of the author written in the same period, from explanatory hints given by him at that time or subsequently, and from the writings containing analogous conceptions that he is known to have previously read. In the case before us, Düntzer concludes from the context that the letter is an "entbehrlicher Zusatz," considering its relation to the contiguous letters one of "Abgerissenheit." He cites but one passage from *Werther*; and, to say nothing of Klopstock, makes no account whatever of the pos-

sible influence of *Ossian* or of Goldsmith. Schmidt quotes no parallel passage at all from the novel itself, simply referring to *Ossian's* frequent use of *Wanderer für Mensch*, and making one quotation from Klopstock.

Düntzer and Schmidt seem to me to be both partly correct; in other words, to err by omission rather than by commission. The reason of this is that the words *ein Wanderer, ein Waller*, in their application to Werther, have more senses than one; and, if I may venture an opinion, were meant by Goethe himself to admit of more than one interpretation. So much at least can be gleaned from the context. In the immediately preceding letters, we find the discontented hero determined after unpleasant experiences to leave the town of D., and to accept the invitation of the prince to spend the spring with him on the latter's estates. Beforehand, however, he makes a pilgrimage to his birthplace and revives the memories of his happy childhood. Arrived at the prince's, he next conceives the whimsical idea of going into the army. Dissuaded from this, he is resolved in his dissatisfaction to remain only a few days longer and to resume his aimless wanderings. Then comes the very brief epistle in which he styles himself "ein Wanderer, ein Waller auf der Erde." This letter must be conceived to be the answer to one from his monitor upbraiding him with his unsettled, wandering life, and either employing or implying the words, which Werther repeats. In that case, the word, or words, was a term of reproach. Werther, generalizing, connects this sense with a more comprehensive one, not derogatory, and including all mankind, and applies the word in that acceptance to his moralizing friend, as well as to himself. "You say I am a wanderer," he suggests; "'tis true, but no one, yourself among the rest, has a settled abode here below." He thus emphasizes at the same time the brevity and uncertainty of human existence.

Collating herewith the remaining passages of the novel that contain the terms or their synonyms, it will be found that the restless and high-strung hero represents himself as a *Wanderer* in at least three clearly distinguishable senses.

Werther regards himself, in the first place,

as a pilgrim or traveler in a sentimental religious acceptance. The twenty-fourth letter following the exclamatory one we are discussing, closes with a prayer addressed by the hero to his father, and containing these words: "Vater! den ich nicht kenne! Vater! der sonst meine ganze Seele füllte, und nun sein Angesicht von mir gewendet hat! rufe mich zu dir! schweige nicht länger! dein Schweigen wird diese dürstende Seele nicht aufhalten—Und würde ein Mensch, ein Vater zürnen können, dem sein unvermuthet rückkehrender Sohn um den Hals fiele und rief: Ich bin wieder, da mein Vater! Zürne nicht, dass ich die *Wanderschaft* abbreche, die ich nach deinem Willen länger aushalten sollte" (WA., p. 138).

Here it is perfectly clear that Werther, contemplating the speedy ending of his life by suicide, considers it a *Wanderschaft*, and so himself a *Wandrer*; and Düntzer's inference from the passage that the hero is to be supposed to have had such a notion in mind when calling himself, in the previous letter of the 16th of July, *ein Wandrer, ein Waller*, is legitimate. But why limit one's self to a single parallel passage? Could not Werther have thought of himself as *ein Wandrer, ein Waller auf der Erde* in more senses than one? The third letter preceding that of July 16th, more closely connected with it in thought as well as position than the one just quoted and, as I shall show, replete with reminiscences of Goldsmith, begins:

"Ich habe die Wallfahrt nach meiner Heimat mit aller Andacht eines Pilgrims vollendet, und manche unerwarteten Gefühle haben mich ergriffen" (WA., p. 108).

Wallfahrt answers to *Waller*, as *Wanderschaft* to *Wandrer*. *Pilgrim*, it will be observed, is the exact equivalent in form and sense of the English "pilgrim." The usual German form *Pilger* occurs also in another part of the same letter:

"Ein Pilger im heiligen Lande trifft nicht so viele Stätten religiöser Erinnerungen an, und seine Seele ist schwerlich so voll heiliger Bewegung."

Werther is, then, *ein Waller*, not alone *nach der bessern Heimat*; he wishes also to be viewed as such when returning, disappointed in hopes and broken in spirit, to the scenes of his happy youth. In both cases, a coloring of religious sentimentality is thrown about him.

The poetical application of the biblical notion of our earthly life as a pilgrimage from the cradle to the grave, solemnly impressing upon us the transitoriness and comparative worthlessness of our present existence, might well have been suggested to the youthful Goethe by Young's *Night Thoughts*—one of the English poetical works mentioned by him in DW. as having fostered his gloomy ideas concerning the *Vergänglichkeit* and the *Unwerth* of all earthly things. But I find no passage in our novel that, as in the two cases about to be considered, could connect this earnest thought directly with the English poet. Young was probably less to his taste than *Ossian* and Goldsmith. The latter's Dr. Primrose gives expression to the thought in the following terms: "Almost all men have been taught to call life a passage, and themselves the travellers" (Chap. 23).

In the second place, Werther is represented as a wanderer in the Ossianic sense of an unhappy lover who, in his despair, seeks in lonely wanderings, often made in the night, relief for his aching heart. Although the influence of the Scottish bard on *Werther*, which I hope to discuss fully at another time, does not lie within the scope of this essay, yet I will so far deviate therefrom as is necessary to show that the German *Wandrer* is to be applied to our hero in the specific sense of the English "wanderer" here stated. The English word signifies properly one who roves with no definite object, who is astray or away from home. Its German equivalent is not *Mensch*, as Erich Schmidt erroneously supposes, but "der ohne bestimmtes Ziel Umherschweifende, Umherirrende." That Goethe himself, during the period when *Werther* came into being, received the appellation of the *Wandrer* in this sense precisely, for that we have his own words. In the twelfth book of DW., the author, referring to the period between his return from Strassburg and his sojourn in Wetzlar, affirms that he was so called because of his *Umherschweifens in der Gegend*. If we now open the novel, we shall find that the author's *alter ego* is a *Wandrer* in the same acceptance of the term, and that the passages where he is so represented are for the most part Ossianic in character. *Ossian*, it will be remembered, contains many accounts of unhappy lovers who

are described as lonely wanderers. This is exactly the case with our hero:

"Und,—wenn nicht manchmal die Wehmuth das Uebergewicht nimmt, und Lotte mir den elenden Trost erlaubt auf ihrer Hand meine Beklemmung auszuweinen,—so muss ich fort, muss hinaus! und *schweife dann weit im Feld umher*; . . ." (WA., p. 79).

The scene of his *Umherschweifens* is then described, presenting the typical features of an Ossianic landscape: a steep mountain, a pathless forest, hedges, thorns, night, full moon. In the following passage, which likewise bears distinct traces of the influence of the Caledonian poet, we find Werther in the same situation:

"Manchmal ergreift mich's; es ist nicht Angst, nicht Begier—es ist ein inneres unbekanntes Toben, das meine Brust zu zerreißen droht, das mir die Gurgel zupresst! Wehe! Wehe! Und dann *schweife ich umher in den furchtbaren nächtlichen Scenen dieser menschenfeindlichen Jahreszeit*" (WA., p. 150).

Every student of the bard will recognize the Ossianic character of this scene also: winter, storm, flood, night, moonlight. Once more:

"Er kam wieder nach Hause, ging wieder aus vor's Thor, ungeachtet des Regens, in den gräflichen Garten, *schweifte weiter in der Gegend umher* und kam mit anbrechender Nacht zurück und schrieb" (WA., p. 186).

This occurs not long after having read to Lotte his translation of some songs of the Scottish bard.

To the above quotations I will add one or two others in which Werther appears as a *Wandrer* in a sense nearly akin to the English cognate term, but which do not show traces of *Ossian's* influence. The close connection between the hero's whimsical turn of mind and his wandering propensity is made manifest by the following passage:

"Ich beisse die Zähne aufeinander und spotte über mein Elend . . . *Ich laufe in den Wäldern herum*, und wenn ich zu Lotten komme und Albert bei ihr sitzt im Gärtchen unter der Laube und ich nicht weiter kann, *so bin ich ausgelassen närrisch, und fange viel Possen, viel verwirrtes Zeug an*" (WA., p. 60).

Again, on the 11th of July (June), he writes: "Noch acht Tage bleibe ich und dann *ziehe ich wieder in der Irre herum*" (WA., p. 112).⁴ Immediately following is our letter of July 16th.

⁴ It may be of interest to note here that in the earliest, prose form of *Faust*, Gretchen is described as "erbärmlich

The English "wanderer" and the German *Wanderer*, though identical in form, differ in their ordinary acceptations. *Wanderer* does not generally mean *der ohne bestimmtes Ziel Umherschweifende*. That, however, in the Darmstadt circle, in which the works of Goldsmith and Ossian were received with enthusiasm, the German word was used in this unusual sense—adding to the idea of *der grosse Strecken zu Fuss Zurücklegende* (traveler on foot) the notion of *der Umherschweifende, Umherirrende* (wanderer)—for this we have, as we have seen, Goethe's direct testimony; and an examination of our novel proves that Werther is a *Wandrer* in the same sense as its author was. Had Düntzer observed these facts, he would not have charged the author with a lack of coherence or have excluded the influence of *Ossian*. Erich Schmidt, had he noticed them, would not have ascribed to the words "wanderer" or "traveller" in *Ossian* the signification *Mensch*.

Werther regards himself as a *Wanderer* from still another point of view. He is represented, in the third place, as wandering forth from his birthplace, in a spirit of adventure and with great expectations, into the wide world; then as coming home again, disappointed in hopes and broken in spirit, to the scenes of his childhood. The influence of Goldsmith in this case, which the commentators have overlooked, is clearly manifest; the evidence of it, external and internal, is abundant and conclusive.

Schäfer, with whom Loeper agrees, is of opinion that Goethe was not called the *Wanderer* till after he had recited in the Darmstadt circle his poem of the same name. Loeper is further of opinion that the title of the poem (and so also Goethe's appellation) was borrowed from Goldsmith; while Scherer observes, as I have already intimated, that some of the *Motive* of Goethe's poem were derived from the same source. There is, then, a consensus of opinion connecting Goethe's *Wandrer* with Goldsmith's *Traveller*.

(To be continued.)

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auf der Erde lange verirrt" (AGF., p. 81). In the same sense, the Vicar of Wakefield describes the unfortunate Olivia as "a poor deluded wanderer" (Chap. 23).

THE CURIOUS-IMPERTINENT IN
ENGLISH DRAMATIC LITERA-
TURE BEFORE SHELTON'S
TRANSLATION OF DON
QUIXOTE.

ALTHOUGH the introduction of *Don Quixote* to English readers has long occupied the attention of those interested in the literary relations of Spain and England,¹ little or nothing has been written concerning the influence of the *Curious-Impertinent*, the celebrated novel that is preserved in the amber of the great Spanish romance. The chroniclers of the English drama,² have equally neglected *The Second Maiden's Tragedy*, the first play in our literature, with the possible exception of *The Knight of the Burning Pestle*, that was indebted to the genius of Cervantes for its plot and romantic atmosphere.

The Second Maiden's Tragedy was first printed from MS. Lansdowne, No. 807, in *The Old English Drama; a Selection of Plays from the Old English Dramatists* (London, 1825), Vol. i. Mr. W. Carew Hazlitt has incorporated it into his edition of *Dodsley*, Vol. x. It belongs to the category of plays that escaped the hands of Warburton's infamous cook. As originally written it contained allusions that were not suited to the sacred ears of royalty, and it was only after the obnoxious passages had been removed that the licenser permitted it to be given upon the stage. This we learn from the following license:

"This Second Maiden's Tragedy (for it hath no name inscribed) may, with the reforma-

¹ See Koeppel "Don Quixote, Sancho Panza und Dulcinea in der englischen Litteratur bis zur Restauration," *Archiv für d. Studium d. neueren Sprachen*, Vol. ci (1899), p. 87 ff.; L. Bahlens, "Spanische Quellen der englischen Litteratur, besonders Englands zu Shakespeares Zeit," *Zeitschrift vgl. Lit.*, N. F., Vol. vi (1893), and the same author's "Eine Komödie Fletchers, ihre span. Quelle," etc., *Englische Studien*, Vol. xxiii (1889); Fitzmaurice-Kelly, *Life of Cervantes*, London, 1892; *The History of Don Quixote of the Mancha, Translated from the Spanish of Miguel de Cervantes* by Thomas Shelton, Annis 1612, 1620, with introductions by James Fitzmaurice-Kelly, London, 1896 (*The Tudor Translation Series*), and the other articles cited below.

² A. W. Ward, *History of English Dramatic Literature*, London, 1899, vol. ii, p. 672, note; F. G. Fleay, *Chronicle of the English Drama*, London, 1890, Vol. ii, pp. 330-31; J. P. Collier, *History of English Dramatic Poetry*, London, 1831, Vol. iii, p. 390.

tions, bee acted publickly. 31 October, 1611. G. Buc."

The name of the play was probably given to it, as Mr. Fleay suggests, by the Master of the Revels (the title is in a different hand from the play itself) in order to distinguish it from the *Maid's Tragedy* of Beaumont and Fletcher which had just been licensed.³

The plot of *The Second Maiden's Tragedy* can be divided into two parts—the love of the Usurping Tyrant for the daughter of Helvetius, and that of the "curious impertinent" Votarius and the fatal termination of his foolish quest. The latter is lifted directly from the famous and witty story that was first published in *Don Quixote* (1605) and later included in the *Novelas Exemplares*,—*El Curioso Impertinente*. *The Second Maiden's Tragedy* is the first of a chain of plays that had interwoven in its plot the story of the husband, who, in order to discover whether his wife is proof against the solicitations of others, asks his dearest friend to put her to the test.

When the play was written Thomas Shelton's translation (1612) of *Don Quixote* had not appeared, although a license for it had been issued as early as January 19, 1611-12. Shelton states, in the matter prefatory to his version, that he translated the work five or six years before "in the space of forty days." Mr. Fitzmaurice-Kelly, in his sumptuous reprint of the first englishing of *Don Quixote*, has shown that Shelton made use of the Brussels edition of the Spanish text issued by Roger Velpius in 1607. If the author of *The Second Maiden's Tragedy* was unacquainted with Castilian, he might have consulted Shelton's manuscript version, which, if we are to believe the translator's assertion, had already been written, although it had been cast aside by its maker, "where it lay long time neglected in a corner." In 1608, three years before the date of the first English translation, there was published, separately, in Paris, the first non-Spanish edition of Cervantes' story: "*Le Curieux Impertinent. El Curioso Impertinente. Traduit d'Espagnol en Francois par Ni. Baudouin, a Paris, 1608.*" This contained the

³ Tieck, who translated this play, thought it was the lost play by Massinger, *The Tyrant*. The hero of the *S. M. T.* is known simply as The Usurping Tyrant. See R. Sachs, *Shakespears Jahrbuch*, Vol. xxvii (1892), p. 194; see also Fleay, *Chronicle*, Vol. ii, p. 331.

French on one page, the Spanish on the other.⁴ The English adaptor could have made use of this edition, or of the original which was readily accessible in *Don Quixote*.

This dramatic rendering of the *Curious-Impertinent* follows the original with great exactness in the action as well as in the dialogue. It is, however, much condensed, the long speeches of Anselmo and Lothario being unsuited to the sterner requirements of the stage. The plot, up to the catastrophe, is the same in the play and story; it is unfolded with skill and ingenuity, the clever intrigue of the wife Camila in feigning to repulse Lothario, while the husband looks on from behind a curtain, being given with even greater effect than in its Spanish original. The climax of the tragedy (*Act v, scene i*) differs from the conclusion of the story. In Cervantes' novel the husband, on discovering that his extravagant curiosity has lost him his wife, dies from grief and shame; Camila, his unworthy consort, and Lothario, the unfaithful friend, are rigorously

The Second Maiden's Tragedy.

Anselmus, the husband	Anselmo
Votarius, his friend	Lotario
Bellarius, lover of Leonella	Lover of Leonela
The Wife of Anselmus	Camila
Leonella, her woman	Leonela

Many of the felicitous metaphors that Cervantes was so partial to have crept into the tragedy. A parallel will show the method

El Curioso Impertinente.

"Díme Anselmo, si el cielo, ò la fuerte buena, te uviéra hecho Señor, y legitimo possessor de un finissimo diamante de cuya bondad, y quilates estuviessen satisfechos quantos lapidarios le viessen, y que todos à una voz, y de comun parecer dixessen, que llegava en quilates, bondad y fineza, à quanto se podia estender la naturaleza de tal piedra, y tu mesmo lo creyesses assi, sin saber otracosa en contrario, seria justo que te viniessen en desseo de tomar aquel diamante, y ponerle entre un ayunque, y un martillo, y alli à pura fuerça de golpes y braços, provar si es tan duro, y tan fino como dizen?"⁵

⁴ Mr. Fitzmaurice-Kelly doubts the existence of this edition, cf. his *Life of Cervantes*, p. 228. Ticknor (*History of Spanish Literature*, Boston, 1866, Vol. ii, p. 119, note) states that Cesar Oudin printed the *Curious-Impertinent*, without the author's name at the end of a volume entitled *Silva curiosa de Julian de Medrano, cavallero Navarro, ec., corregida en esta nueva edicion, ec., por Cesar Oudin*, Paris, 1608. See Salvá, *Catálogo*, Vol. ii, no. 2106. There is a copy

punished—one retiring to a convent only to die of remorse, the other, going to the wars, meets an ignominious death in battle. The unknown author of *The Second Maiden's Tragedy*, recognizing the dramatic weakness of this conclusion and perhaps attempting a Senecan ending, or following in the footsteps of Hamlet or of Chettle's "Hoffman," kills off the five unfortunate characters, all the actors in the play. It is this terrible carnage in the last act that leads one to suspect that it came from the pen of Cyril Tourneur. If, in the conclusion the author has departed, owing to the requirements of his art, from *El Curioso Impertinente*, he has faithfully adhered to the minor details of the story and has preserved the exact number of *dramatis personæ*. The following comparison between the characters in the play and novel reveals the fact that the English adaptor has preserved the names of two of the actors in the Spanish original,—Anselmo, the husband, and Leonella, Camila's servant.

El Curioso Impertinente

pursued by the dramatist in transforming a Castilian story into an English play:

The Second Maiden's Tragedy.

Vol. Must a man needs, in having a rich diamond,
Put it between a hammer and an anvil,
And not believing the true worth and value,
Break it in pieces to find out the goodness,
And in the finding loose it?
Good sir, think on't, etc.⁶

of Baudoin's translation, mentioned above, in the Hofbibliothek at Munich. See Schneider, *Spaniens Antheil an der deutschen Litteratur*, Strassburg, 1898, p. 305.

⁵ *Novelas Exemplares*, Haya, 1739, Vol. ii, pp. 12-13.
⁶ *S. M. T.*, act 1, scene ii (Hazlitt's *Dodsley*, Vol. x, p. 397). Compare Shelton's version of this passage in his *Don Quixote*, ed. A. W. Pollard, London, Macmillan, 1900, Vol. 1, p. 321; also Field's *Amends for Ladies*, Act 1, scene i (Hazlitt's *Dodsley*, Vol. xi, pp. 108-9).

The ponderous metaphor here used by Cervantes is thus reduced to proportions suitable to the action.

The Second Maiden's Tragedy has been attributed to Thomas Goughe (or Goff), Chapman, Massinger, Tourneur, and even Shakespeare. The names of the first two are written, in an old hand, on the back of the manuscript, and both have been scored through and that of "Will. Shakspear" substituted.⁷ Thomas Goff was born in 1591 and consequently must have been nineteen or twenty years old at the time of licensing the tragedy. The three plays that are associated with his name were written when he was a resident of Oxford and acted there by the students of Christ Church. It is not probable, however, that *The Second Maiden's Tragedy* was a product of Goff's youthful pen. The rhyme and heroics that distinguish *The Raging Turk*, *The Courageous Turk* and *The Tragedie of Orestes* are almost absent from *The Second Maiden's Tragedy*. It was the tenderness, the pathos, maybe the "mighty lines" of the play that caused the former possessor of the manuscript to erase the names of Goff and Chapman and substitute Shakespeare's in their stead. The old critic blundered in the right direction. Although the tragedy cannot be attributed to the Master Dramatist, another name has been suggested—that of Cyril Tourneur—that in all probability solves the crux. Prof. Boyle in an article on Massinger states that, from internal evidence, "Massinger's hand is traceable in the first two acts, and Tourneur's in the last three."⁸ This suggestion is valuable because both in its verse-structure and technique it resembles the work of the latter dramatist. It might be added in support of Prof. Boyle's contention, although not cited by him, that Massinger was acquainted with Cervantes' story, for in *The Fatal Dowry* one of the characters exclaims, "Away, thou curious impertinent!"⁹ The

⁷ See the preface to Baldwin's edition of the play (1825); also Hazlitt's *Dodsley*, Vol. x, p. 384.

⁸ *Dict. Nat. Biography*, Vol. xxxvii, p. 11; also, *ibid.*, article *Tourneur*, by Thomas Seccombe; Fleay, *Chronicle*, Vol. ii, p. 331.

⁹ This expression was undoubtedly inserted by Nathaniel Field, who collaborated with Massinger in this play. Field's *Amends for Ladies* is founded, in part, upon Cervantes' story (see immediately below.)

structure of the verse, however, does not warrant the division that has been made. It is certainly dangerous to attribute certain acts of the play to different authors, because, after a careful examination, no great metrical deviation can be noticed. The blank verse is similar to that used by the author of *The Revenger's Tragedy*, and surely the conclusion of the play is in the manner of Tourneur. If Massinger had a share in its composition the evidence at hand does not convincingly indicate it.

Two other plays, similar in theme to the *Curious Impertinent*, were written before the appearance of Shelton's translation, *The Coxcomb* by Beaumont and Fletcher, and *Amends for Ladies* by Nathaniel Field. The plot of *The Coxcomb*, as Dr. Koepfel has observed, resembles *El Curioso Impertinente*.¹⁰ The resemblance is so slight and the treatment of the story is so different from the Spanish that one is quite safe in asserting that the "renowned twins of poetry" made use of other material than Cervantes' novel. It was the invariable rule of Beaumont and Fletcher when adapting a play to adhere closely to its source, not only in the construction of the plot and in the minor details but even in the language used by the characters. In many cases whole speeches are boldly conveyed from one to the other. It is, therefore, extremely doubtful that the authors of *The Coxcomb* were indebted to Cervantes for the inspiration of their play, the only resemblance being in the husband Antonio requesting his friend Mercurio to make love to his wife. The motive for suggesting this trial is an entirely different one from the Quixotic version.¹¹ In the novel the test is made to discover whether the wife will remain virtuous despite the "promises, gifts, tears, and continual importunities of importunate lovers." In *The Coxcomb* the husband desires that his wife be

¹⁰ *Quellenstudien zu den Dramen Ben Jonson's*, etc., Erlangen u. Leipzig, 1895, p. 54. According to Oldys acted at court in 1613; cited by Dyce, *Works of Beaumont and Fletcher*, Boston, 1854, Vol. i, p. 453. Dr. Koepfel gives the date of *The Coxcomb*, without stating his reasons, as early as 1610(?)

¹¹ To what unworthy purposes this incident may be put compare Middleton's *A Chaste Maid in Cheapside* and his *Anything for a Quiet Life*. See Hazlitt's *Dodsley*, Vol. xi, p. 89.

given up to his friend in order to prove his unsurpassed friendship, or, to quote Antonio,

"As ever Damon was and Pythias,
Or Pylades and Orestes, or any two
That ever were."

The dramatists were not obliged to go to *Don Quixote* for material for this incident. *The City-Night-Cap: or, Crede quod habes et habes* (4to, 1661; licensed October 24, 1624), by Robert Davenport, is a case in point. Langbaine suggested, as early as 1691, that the plot of the comedy was lifted from *El Curioso Impertinente*. Mr. W. C. Hazlitt is also of the opinion that the intrigues of Lorenzo, Philipp and Alstemia were derived from this source.¹² Curiously enough Davenport himself has something to say upon the question at issue. That the author of *The City Night Cap* had frequently heard of the story from sources other than Cervantes can be gleaned from the following query.

Phil. "Try your fair wife?
You know 'tis an old point and wonderous frequent
In most of our Italian comedies."

Act 1, sc. i.

The plot of *The City Night Cap*, as Mr. Bullen has shown, was derived from Greene's *Philomela*.¹³

The minor plot of *Amends for Ladies* was certainly culled from *Don Quixote*. The play was not published until 1618, although it must have been written some time before. In the dedication of *A Woman is a Weathercock* (4to, 1612) Field speaks of his next play, yet to be printed, wherein shall be seen "what amends I may have made to her and all the sex." From this it is not certain whether the present play was already written, or only on the ways. As it was published six years after the statement in *A Woman is a Weathercock* it may have been a later production. A contemporary reference to it, however, seems to dispel all doubts upon this point;¹⁴ the play must have

¹² *Manual for the Collector of Old English Plays*, London, 1892, p. 42; cf. Halliwell-Phillipps, *Dictionary of Old English Plays*, London, 1860, p. 50.

¹³ *The Works of Robert Davenport*, edited by A. H. Bullen, London, 1890, p. 94, note.

¹⁴ Collier states that *Amends for Ladies* is alluded to by Anthony Stafford in his *Niobe dissolved into a Nilus*, 1611, as already in existence, *History of English Dramatic Poetry*, Vol. iii, p. xxvii; see *ibid.*, p. 69, note. The play is usually assigned to 1610 or 1611; see Ward, Vol. iii, p. 49; Fleay, *English Drama*, Vol. ii, p. 185.

been written sometime before 1611, or at least one year before the appearance of Shelton's *Don Quixote*. In *Amends for Ladies* the husband, Sir John Love-All, asks his companion Subtle to make a trial of his wife for exactly the same reason as that given by Anselmo in *El Curioso Impertinente*.

Sub. "Can there be an addition to a wife?

Hus. Yes, constancy; for 'tis not chastity
But there 'tis strong and pure, where all that woo
It doth resist, and turns them virtuous too."

The earlier scenes in the play resemble in a striking manner the Spanish original. The conclusion is quite different. It was the purpose of Field in this comedy to make amends for the damage done to the fair sex in his former effort. Here the wife carries to a triumph the extravagant suggestion made by her husband and passes the ordeal in safety. Field would have o'ershot his mark had he made Subtle meet with the same fortune as Lotario and Votarius, or even of Mercurio in *The Coxcomb*. In the "Lady Perfect, called Wife" Field has, in a most alluring and refreshing manner, created a strong and noble character that shines by contrast to the weakness of the others, and, to use the dramatist's own words, truly "made amends for ladies." The wife is not so realistic as Cervantes' heroine, but she is infinitely more pleasing. In *Amends for Ladies*, as in *The Second Maiden's Tragedy*, the author was indebted to *El Curioso Impertinente* not only for the incidents of the plot, but for portions of the dialogue as well. It is remarkable that both Field and Tournear (if he indeed be the author) should have chanced upon the same metaphor that Cervantes used, that of comparing a virtuous woman to a diamond in the hands of a lapidary.¹⁵

In the use thus made of *Don Quixote* as a source-book and quarry for their plots, it is evident that the romance was widely known in England before Shelton's translation had been issued. As early as 1607, only two years after the appearance of the *editio princeps* at Madrid, Shelton was at work englishing the original, and two playwrights had made mention of the famous fight with the windmill. In

¹⁵ Compare Act 1, scene i, of this play with the parallel passages before cited.

George Wilkins', *The Miseries of Inforst Mariage*, Act iii, one of the characters exclaims:

"Now am I armed to fight with a windmill and take the wall of an emperor."

Thomas Middleton in *Your Five Gallants* (1608) makes use of a similiar expression.¹⁶ Ben Jonson, learned in contemporary as he was in the older literatures, was also acquainted with the Knight of the Rueful Countenance, even if he did put him in the same class with Amadis of Gaul! In 1610, two years before Shelton, we find in *Epicæne*, Act iv, scene i,

"You must leave to live in your chamber, then a month together upon *Amadis de Gaul*, or *Don Quixote*, as you were wont."

And in *The Alchemist*, Act iv, sc. iv:

"You are a pimp and a trig,

And an *Amadis de Gaul* or a *Don Quixote*."¹⁷

These quotations serve to illustrate the fact that the English dramatists had known of *Don Quixote* from hearsay, if not from an actual reading of it. It is certain that at least four of the playwrights were sufficiently acquainted with its treasures to borrow from it. The most noteworthy of all the dramas that were indebted to it was *The Knight of the Burning Pestle* by Beaumont and Fletcher,¹⁸ which, although published in quarto in 1613 was, if we are to believe the statement of William Burre, its publisher, the elder of Shelton's translation "above a year." It is fairly redolent of *Don Quixote*. The plot, it is true, has not been borrowed, but the whole atmosphere, the very *motif* has been utilized by the English dramatists. They have caught in the happiest manner the spirit and gentle burlesque of the original.

¹⁶ See Fleay, *Chronicle*, Vol. ii, p. 94; p. 275; Dr. Emil Koepfel, *Archiv* (before cited), Vol. ci, p. 93. The ballad of *Dulcinea* (*Stationers' Registers*, May 22, 1615), which Mr. Fitzmaurice-Kelly, Introduction, p. 47, and Dr. Koepfel, *ibid.*, p. 94, cite as being taken from *Don Quixote*, has no relation to the heroine of that romance. A version of the ballad is given in Bishop Percy's *Folio MSS.*, ed. Furnivall and Hales, London, 1868, Vol. iv.

¹⁷ Dr. Koepfel, *ibid.*, pp. 73-94. *Epicæne* was entered in *The Stationers' Registers*, September 20, 1610; *The Alchemist*, October 3, 1610; see Arber's *Transcript*, Vol. iv.

¹⁸ See B. Leonhardt, *Ueber Beaumont und Fletcher's Knight of the Burning Pestle*, Annaberg, 1885, p. 31; Koepfel, *Quellenstudien*, p. 42; Dyce, Vol. i, p. 31; Ward, Vol. ii, p. 679.

One other must be added to the list of plays borrowed from Cervantes before Shelton, the non-extant play of *Cardenio*, which was entered upon the Stationers' Register in 1653 and which was known to have been produced at court on June 8, 1613. It was doubtless written a short time before and was probably based upon the *Cardenio* story in the first part of *Don Quixote*. With the exception of this play the three dramas influenced by *Don Quixote* before Shelton were all written within a period of one year, 1610-1611.

It is of curious interest that Wilkins, Middleton, Jonson, Beaumont and Fletcher, Field and one other, presumably Tournear, should have known of the immortal Spanish romance before it appeared in any translation, for that by Thomas Shelton was the first in any language. *The Knight of the Burning Pestle* and the lost *Cardenio* were borrowed from *Don Quixote*; *The Second Maiden's Tragedy* and *Amends for Ladies* (*The Coxcomb* was derived from another source) were taken from the novel included in it. It appears, at a casual glance, as if the seven dramatists included in the list above must have had a reading knowledge of Spanish, and, judging from the immediate popularity of *El Curioso Impertinente*, they made use of their new mine of material as soon as they were able to put pen to paper. The two adaptators of the latter story could have found their inspiration in the little French version published anonymously in Paris in 1608, but the other playwrights, where did they secure their knowledge of *Don Quixote*? The scanty information we have concerning Shelton helps us but little. We know from the dedication that he translated

"some five or sixe yeares agoe, 'The Historie of Don Quixote,' out of the Spanish Tongue into the English in the space of forty daies: being therunto more than halfe enforced, through the importunitie of a very deere friend, that was desirous to understand the subject;"

that once having given him a view of it, it was cast into a corner and neglected; later, "at the intreatie of others my friends," he was content to have it

"come to light, conditionally, that some one or other would peruse and mend the errors escaped; my many affairs hindering mee from undergoing that labour."

Several queries are immediately suggested. Who was the very dear friend who desired to know more of the subject? Was he a dramatist, and, if so, what were his motives? Did the MS. of his strenuous, beautiful version of the *Caballero de la Triste Figura* circulate so widely that the many playwrights were enabled to make use of it? The questions here propounded seem destined to remain unanswered. Shelton, like "Master William Silence," wrote no verses in commendation of his friends' books,—a universal custom. He made no allusion in print to his companions or to his own surroundings. If not Shelton, did John Minshew, Richard Perceval, Leonard Digges or James Mabbe, all well versed in the Spanish language and the translators of many books, share with the dramatists their knowledge of Castilian literature? This question also is likely to remain unanswered.

It is not strange that *The Curious Impertinent*, the wittiest (if perhaps the most daring) story in *Don Quixote*, should have exerted the influence it did upon the Jacobin drama. The writers for the stage in all countries were indebted to it. It is remarkable, however, that its influence in England began so early and before it had appeared in translation. The later Stuart drama was also to be influenced by it. *The Amorous Prince, or, The Curious Husband* (4to, 1671), by Mrs Behn, *The Disappointment, or, The Mother in Fashion* (1684), by Thomas Southerne, and *The Married Beau, or, The Curious Impertinent* (1694), by John Crowne, give ample evidence of the virility of this influence at a much later period of the English drama.

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APROPOS OF A SEVENTEENTH CENTURY ARTICLE ON Jean Antoine de Baïf.

IN the National Library at Paris there is found an old folio volume of Latin essays containing certain notes on the poet Baïf of the existence of which none of his biographers seem to have been aware. The book is the *Questiones in Genesim* of Father Mersennus, published at Paris in 1623. According to the title-page the

work is a commentary on the Book of Genesis, designed to confound atheists and deists, and to defend the Vulgate against the calumnies of heretics. But the reverend father was a man of wide interests, celebrated in his day as a philosopher, and an intimate friend of Descartes; so after commenting upon the first six chapters of Genesis he turns his attention to matters which lay nearer his heart, to music, ancient and modern, to theology, philosophy, medicine, law and mathematics.

Music was the subject which interested him most keenly, and Baïf had won his gratitude and admiration by founding the Academy, often designated by his name, the purpose of which was, in the words of the founder, to "remettre en usage la musique selon la perfection, qui est de représenter la parole en chant accomply de son harmonie et melodie." M. E. Frémy has given a most interesting account of this Academy of Baïf in his *L'Académie des derniers Valois* (Paris). It was in a way the precursor of both the *Académie française* and of the *Conservatoire*.

Father Mersennus mentions Baïf frequently in his discussions of versification and music. In an article *De Versibus, et quantam vim musicae tribuat* (cols. 1579-1586) he speaks at some length of Baïf's *vers mesurés*, of which he approves, and expresses his belief that quantitative verse is possible in French. He defends Baïf's verse, not because it is good, but because it is an imitation of antiquity, imitation through which alone perfection is possible, and also because it is an earnest endeavor to bring Greece into France. Baïf's *vers mesurés*, he admits, though not lacking a certain charm, are not especially pleasing to those who do not appreciate the difficulties to be overcome. Others, fired by the desire of perfecting French poetry, may vanquish these difficulties more successfully. Rhyme would, in his opinion, improve considerably this kind of verse, but it is a question whether or not rhyme can be successfully used with quantitative verse.

Baïf's translation of the Psalms merit, he thinks, the highest praise, and in columns 1581-1583 and 1604-1606 he gives some interesting details upon this versification. Columns 1633-1664 are of greater importance. They contain the music of nine of Baïf's hymns. Dr.

Groth, the editor of one of Baif's translations of the Psalms (J. A. de Baif's *Psautier*, Heilbronn, 1888), evidently did not know of this music as he mentions only the music of one Psalm found in the manuscripts from which he made his edition. In the absence of the music of those poems of Baif which were sung at the *séances* of the Academy, M. Frémy might have found here valuable material for a more detailed explanation of Baif's idea concerning the union of music and poetry.

In column 1878, Father Mersennus speaks of a Latin paraphrase of all the Psalms by Baif in addition to the three French versions which exist in a manuscript of the National Library. None of the biographers mention these Latin Psalms, which certainly existed as Mersennus quotes from a number of them and gives the eighty-third entire (1878). He adds (col. 1663) that both the Latin and French versions from which he has quoted have been set to music by Jacobus Moduitus, who will upon request show both words and music.

The account of the Academy of 1570 is interesting in that certain details are given concerning the purpose of the institution which are found nowhere else. They are not mentioned by Baif's contemporaries, nor does any suggestion of the kind occur in Baif's request for a charter. M. Frémy does not refer to this account, and the passage is sufficiently interesting to quote.

"Qui non aliud musicæ genus inducere volebant, nisi genus novum appellareris, quando aliquid in integrum restituitur, sed versibus gallicis nostræ musicæ diligenter excultæ junctis illos affectus restituere nitebantur, quos olim à Græcis exhibitos esse legimus: animum enim angustia pressum exhilarare, elatum ad modestiam reducere, et ad alia pathemata se suâ musicâ excitare posse sperabant; quorum experientiam non semel ante Regem et principes fecerant, ut ipse Rex Carolus 9 diplomate propria manu signato, et majori apposito sigillo anno Christi 1570, regni sui decimo testatur, seque ipsum protectorum, et primum auditorum Academicæ constituit et eius regulas, atque constitutiones libentissimè probat, atque confirmat.

Quæ omnia accuratè perlegi: ideoque ne tam honesti conatus oblivioni sepeliantur, paucis illos aperio. Cum Joannes Antonius à Baïfo, et Joachimus Theobaldus à Courvillo unanimes laborassent, ut barbariem è Gallia pellerent, nihil potius futurum existimarunt, ut

juvenum mores ad omnem honestatem formarentur, quàm si musicæ antiquæ affectus revocarent, et certis legibus Græcorum instar omnes cantilenas complecterentur.

Quod ita peragere voluerunt, nihil ut in Academia deesset, quod ad virum perfectè tam quoad animum quàm corpus instituendum faceret. Idcirco viros in omni scientiarum naturalium genere versatissimos huic Academicæ destinaverunt, et instituerunt præfectum illius, qui *μεγαλοδιδάκalos* diceretur. Omitto reliquos scientiarum, linguarum præsertim, musicæ, poetices geographiæ, cæterarumque Matheseos partium, et picturæ magistros, qui animi bona promoverent, et militiæ præfectos, qui ea docerent, quæ ad militiam, et omnia honesta corporis exercitia attinent. Erant etiam qui privatis officiis ut vestibus, horto, victui, pecuniæ et cæteris id genus præficerentur.

Quæ omnia tametsi autoritate regiâ conferrentur, ob aliquorum invidiam imperfecta reliquerunt (col. 1683).

Of this idea of a university in the broadest sense of the word, there is absolutely nothing in the plan submitted by Baif to the King. The Academy was indeed intended to be a sort of conservatory, but it was to teach only music and poetry. It seems improbable that Baif's plans were so far-reaching. At least, he confided no such ideas to his friend Scevole de Sainte-Marthe or to any other contemporary. Nor do his works, in which he refers so freely to what he considered his best claim to the memory of posterity, contain any reference to anything but poetry and music. Mersennus would seem to have confused the Academy with something else.

He was better informed regarding the date of Baif's birth. M. Becq de Fouquières, confronted by a number of different dates given by previous writers, established from a statement made by Baif, the date February, 1532. Father Mersennus confirms the year and month given by M. Becq de Fouquières, and adds the day of the month.

Apropos of a stray poem which he gives, he says:

"Hoc autem sapphicum Baifus composuit, ut diem suum natalem, et viros Academicos celebraret, cum ad 39 ætatis annum pervenisset, die verò Februarii 19 anni 1571 (Col. 1686).

The poem written in Baif's phonetic characters begins:

"Compagnons, fêtons ce jour où je naqui
Dans le sein des flots adriens."

It is of no value poetically, being simply one of the numerous poems in which he lauds his Academy and the composers Courville, Claudin, and Moduit.

MM. Comte and Laumonier recently published in the "Revue d'histoire littéraire" an interesting article upon the songs of Ronsard which were set to music, and the changes which Ronsard was compelled to make in his versification. Balf's idea was to imitate more closely the Greek combination of music and poetry, and a study of his songs and their music could readily be made the subject of an article of no less interest than the one mentioned.

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NOTES ON CYNEWULF.

THE manuscript of Cynewulf's *Christ*, l. 485, contains a corrupt reading which has hitherto escaped proper solution. The passage is that in which, after the resurrection, Christ bids the disciples go and teach all nations. The combination of this command with the promise to be with them always shows that the source is *Matth.* xxviii, 19-20. The text reads, in Prof. Cook's edition (ll. 481-488):

Farað nū geond ealne yrmenne grund,
geond widwegas; weoredum cýðað,
bodiað ond brēmað, beorhtne gelēafan,
ond fulwiað folc under roderum,
hweorfað tō heofonum; hergas brēotaþ,
fyllað ond fēogað; fēondscype dwæscað,
sibbe sāwað, on sefan manna,
þurh meahta spēd.

The difficulty lies in the expression, *hweorfað tō heofonum*. The natural meaning, "Go to heaven," does not make sense. It has consequently been assumed that the intransitive verb *hweorfan* must in this single passage be transitive. The object, by a further anomaly, is not expressed, but is to be supplied from the preceding lines. Grein, indeed, in his first edition, gave in a footnote the conjecture, *hweorfað hī*, with a query, but did not admit it into his text. This interpretation of *hweorfan* as transitive has been given by all the editors and translators, from Thorpe ("to heaven turn them"), and Grein (*wendet sie hin zum*

Himmelreiche), to Gollancz ("turn them to heaven"), and Cook ("*hweorfan*, 3. trans. and intrans.," in his glossary). The Bosworth-Toller dictionary, similarly, at the end of the article *hweorfan*, declares, "in the following passage the verb is transitive," and quotes the words in question.

The difficulty is removed by reading, instead, *hweorfað to hƿeðnum*, "Go to the heathen." A semicolon is to be placed at the end of the preceding line, and a comma used after *hƿeðnum*. *Hweorfan* is now intransitive, as it should be. The word *hƿeðnum*, further, makes the passage intelligible and consistent: "Go to the heathen; destroy their sanctuaries; overthrow and hate them." *Heofonum* and *hƿeðnum* are sufficiently alike in sound for the one to have been substituted for the other in a manuscript copied from dictation.¹ The proposed reading is thus perfectly plausible, and restores sense and grammar.

The reading of the MS. of *Christ*, l. 592, *swā þæt lēohte lēoht*, has hitherto been accepted. The only comment upon it that I have seen is that in Prof. Cook's edition, comparing *Christ* 41, *þæt dēgol was Dryhtnes geryne*, and 118, *deorc dēapes sceadu*. But these expressions are hardly of the same order as *þæt lēohte lēoht*. "The dark shadow" is not a surprising combination of words, "the light light" is certainly suspicious. The phrase occurs in a series of synonymous alternatives (591-596):

swā helle hienþu swā heofones mæru,
swā þæt lēohte lēoht swā ðā lāpan niht,
swā þrymmes þræce swā þýstra wræce,
swā mid Dryhten drēam swā mid dēoflum
hrēam,
swā wite mid wrāpum swā wuldor mid ārum,
swā lif swā deað.

It will be observed that the first, third, fourth, and fifth lines contain each two pairs of contrasted words. I propose to read *lēofe* for *lēohte*, removing the anomaly, and restoring uniformity and sense. *Lēof* and *lād* as an antithetical pair occur in *Beow.* 511, 1061, and 2911, also in *Christ* 846, *lēofum ge lādum*.

Another line of Cynewulf that calls for emendation is *Elene* 581. Here, in place of the meaningless *apundrad* of the MS., the

¹ More probably the substitution is to be referred to the graphic resemblance between the long letters *f* and *thorn*.
J. W. B.

editors (except Grimm and Zupitza) have substituted *āwundrad*, being guided by the alliteration. The lines immediately involved (574-581) are those in which Helena threatens the Jews with the fires of purgatory, if they refuse to reveal the hiding-place of the cross.

Ic ēow tō sōðe secgan wille,
 ond þæs in life lige ne wyrðeð,
 gif ge þissum lēase leng gefylgað
 mid sæcne gefice, þe mē fore standað,
 þæt ēow in beorge bælc fornimeð,
 hāttost heaðowelma, ond ēower hrā bryttað
 lācende lig, þæt ēow sceal þæt lēas
 āwundrad weorðan tō woruldgedāle.

Grein explains *āwundrian* (not recorded elsewhere) as *vertete quasi miraculi in modum*. Similarly, the Bosworth-Toller dictionary gives a verb *āwundrian*, 'To make a wonder of,' with this passage as the sole reference. So also Wülker. Grimm proposed to substitute *āwended*, which was accepted by Zupitza. The former conjecture gives a word not found elsewhere, and used in an improbable sense; the latter involves too great a change. The true reading is *āsundrad*. Compare *Andr.* 1243, *El.* 1308, *Gu.* 486, *Phoenix* 242, and *Gloria* 10, in all of which *āsundrad fram synnum* or *synnum āsundrad* occurs, with slight variants. This expression, 'freed from sins,' 'without sins,' is not, indeed, identical with that suggested for *El.* 581, 'falsehood shall be separated from you,' but it is closely similar. The objection of rhythmical defect in *āsundrad weorðan*, that the alliteration is borne by the word which should properly have the inferior stress, may be met by citing, for example, *Christ* 43,

þær wīсна fela wearð inlihted,
 in which the same exceptional arrangement or "poetic license" is found.

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FRENCH ETYMOLOGY.

Mélanges d'Étymologie Française par A. THOMAS.—Vol. xiv of the Bibliothèque de la Faculté des Lettres de l'Université de Paris, 1 volume, 8vo, 219 pp., Félix Alcan. Paris: 1902, 7 francs.

FOLLOWING the example set by himself a few

years since in his *Essais de Philologie Française* (Paris, Bouillon, 1898), Prof. Thomas has here gathered together in book-form a number of the many interesting and often brilliant etymological notes which have appeared over his name in volumes xxviii and xxix of the *Romania*. To these he has added one hundred and sixty-one new titles, so that the volume before us includes two hundred and fifty-nine etymological studies, both French and Provençal.

The plan of the book can only be praised. Etymological notes, when scattered through different volumes of a periodical, are often difficult to find and, therefore, neglected. Here they are arranged in alphabetic order in a single book, provided with indexes (general alphabetical, pp. 181-185; of authors cited, pp. 185-191; lexicographical, pp. 191-215; and grammatical, pp. 215-219), which greatly facilitate the use of the volume, and, therefore, materially enhance its value. It is unnecessary here to outline the method of Prof. Thomas, which has long since become familiar to all those who busy themselves with the study of French philology. It is to the point, however, in this connection to refer to a well-written page of the preface, where the relative importance of the two guides of etymological investigation, phonology and semasiology, is clearly defined. The former must lead the way, the latter should be cautiously held in reserve until the goal is in sight.

Before the wealth of information contained in a volume of this kind, the reviewer's task is a difficult one. In the present instance the method seems indicated by the nature of the book. We shall content ourselves with the brief citation of the new etymologies contained in this list, and refer for further information to the volume itself. It should be added, however, that the older studies are not mere reproductions of the notes which had already appeared in the *Romania*. They really form a second edition, *revue et corrigée*, and will be consulted with profit in connection with the earlier draft.

Acheter < *ACCAPITARE; *acousander* (Jaubert)=a modern formation upon an older *acousandre* < *EXCONSCINDERE; *agrassol* (Litré *agrassole*) < *ACRACIOLUS; *aimaillanter*

(Morvandeau) < a + *MACULENTARE with change of meaning under the influence of *maillet*; *aissade* (Littré) = Provençal *aissada* < *ASCIATA, from which stem also derives *aisson* (Littré); *ajoux* (Littré) is an erroneous orthography for *ajoues* = *la joue* > *l'ajone* with agglutination of the *a* of the article. (The paragraph contains an interesting list of words showing the same phenomenon); *alandier* (Dict. Gén.) suggested derivation from Prov. *alanda* = to give room, and by extension to give room to the fire, that is, to make it burn; *aleron* (Diderot) = older form of *aleiron* (Lyonnais) < *ALARIONEM; *alèze* (Littré) < *LATIA > *laize* plus the feminine article; *allier* (Littré) < ALARIUM; *ambersac* (Jaubert) = Germ. HABERSACK; *amègue* (Joret) < DOMESTICUM; *amélanche* (Littré, *Suppl.*), a Provençal word of unknown origin; *anar* (Provençal) < ANNARE = to pass year after year, to progress, to walk. M. Thomas renounces the task of finding a common origin for French *aller*, Prov. *anar*, It. *andare*; *antille* (Wallon) < *ANITICULA, cp. Prov. *anadilha*, Fr. *anille*, *nille* for O.Fr. *aneille* < ANATICULA; *antoit* (Littré) = erroneous orthography for **entois*, verbal noun from *enteser*; *aranchier* (Joret) < *ARRENICARE; *argelas* (Mistral) < Arabic AL-DJUALAC; *armon* (Littré) does not derive from *ARMONEM formed upon ARMUS on account of the synonym *étémont*, older *aremon*, *airemon*, Prov. *aramoun* and *alamoun*; *arroumera* (Mistral) < *GLOMELLUM > *LOMELLUM > *ROMELLUM plus the prefix AD; *art* (Littré), sorte de filet dit ordinairement boulier = Prov. *art* (Mistral) < ARS, ARTEM, cf. *engins de pêche*; *assado* (Lyonnais) < AD + SITIM + ARE, cf. Prov. *assedar*, It. *assetare*; *assure* (Littré) = *laçure*, O.Fr. *laceure* derived from *lacer* with fall of initial *l* which was confused with the article. (The paragraph contains a list of words showing similar treatment of initial *l*); *at* (Raynouard) < APTUM; *auvele* (Godefroy), *ouelle* (Cotgrave), *avelle* (Littré) < ALBELLA, cf. Mod. Fr. *able* < *ALBULA; *auverèche* (Godefroy), = 'ais à faire les auves' plus suffix -erez < -ARIS OR -ARIUS + ICIUS; *auvernèdre* (Jaubert), = *auvennièdre* (Blaisois) formed upon *auvent*, whose *t* (< ANTEVANNUM) is adventitious; *avair* (Lyonnais) = old infinitive *aveir* < HABERE with the narrowed signification of 'possession of a swarm of bees.'

Balzin (Wallon) = O.Fr. *palesin*, *palasin* < PARALYSIN; *barbanoise* (Wallon) = 'tarte bourbanoise'; *bardin* (Bas-Maine), *berdine* (Haut-Maine) < *BERBICINUM and BERBICINA; *basteresse* (Godefroy from the book of Sidrac) = Prov. *aguio bastaresso* (Mistral), adjective formed upon *bast*; *bavéole* (Littré) = *blaveole* derivative of *bleu*; *bedoche* (Littré *bedochon*) = derivative of *besoche*; *bellicant* (Littré) = Prov. *belugon*, pres. part. of *beluga* = O.Fr. *belue*; *benevis* (*abeneviser* and *abenevis*, Godefroy) < BENEFICIUM; *bezougneto* (South of Department of Gers) = older **bouzoulheto*, **bezoulheto*, derivative of *bousoulh* and variants < VIDUBIUM; *boisseza* (Provençal) < *BUXIDA; *boucan* (wrongly interpreted by Littré and Godefroy, *Suppl.* s. v. *boucaut*) = *volcan* > *bolcan*; *broine* (Provençal) = ABROTONUM > *abroine*; *broufounié* (Mistral), *bruvenie* (Godefroy) < EPIPHANIA; *burgalèse* (Du Cange s. v. BURGOLAISIA) = Span. *burgales*, adjective to *Burgos*; *bus* (Mistral) = O.Prov. *bust* < BUSTUM.

Cadarz (Provençal) = Span. *cadarzo*, cf. Godefroy s. v. *cadarce*, etymology unknown; *cadola* (Lyonnais) < *CATABOLA = Greek καταβολή; *cagouillon* (Godefroy) < CUCULLIONEM; *carqueron* (Dict. Gén.) derivative of Picard *carquer* = *charger*; *cartayer* (Dict. Gén.) derivative of *quart*; *cascane* (Littré) = It. *cascana* from *cascare*; *cerce* (Dict. Gén.), variants *cerche*, *sarche*, *cherche* < CIRCITEM > *CIRTICEM; *chambrule* (Littré) = *CARBUSCULUS for CARBUNCULUS; *charolesse* (Lyonnais) = CARRARICIA understand VIA > *charoresses; *chènevis* < *CANAPUTIUM, cf. It. *canapuccia* and at Isbergues near Saint-Pol *canebuche* < CANAPUCIA; *chevoistre* (Erec 3512) < *CAPISTRUM; *chiauler* (Littré), *chiaule* < CATELLUS, cf. Prov. *cadet*; *chinquème* (Godefroy) < QUINQUAGESIMA the fiftieth day after Easter, that is, Pentecost; *climber* (Wallon) = MHG. SLIMP, whence Wall. **sclimber*; *coustre* (Wallon) < CONGERIA; *coupeau*, O.Fr. *coispel* from O.Fr. **coispe* < CUSPIA through confusion with *couper*; *courounda* (Provençal) older *coronda* = *CORONIDA from Greek κορωνίς? the meaning makes difficulty; *coulindrou* (Provençal) and variants = *raisin de Corinthe*, *razim de Coulindre*, cf. Engl. *currant*; *craventer* (Chans. de Rol. and elsewhere) < *CREPENTARE; *creule* (Bessin) < COROLLA; *curle* (Dict. Gén.) = It. *curlo* <

*CURRULUS; *cuschement*, argument in favor of Diez' derivation from OHG. *chūsiki* (= *keusch*).

Dagagne (Godefroy) from It. *degagna* < DECANIA; *despaisenter* (Godefroy s. v. *despaiseter*) < *DISPATIENTARE.

Echife (Lyonnais) from Germ. root *SKIF*, cf. Germ. *schiefer*; *écoucher* (Dict. Gén.) < *EXCUTICARE; *endeigner* (Bas-Maine) < *INDIGNARE; *enuble* (Godefroy) < INNUBILUS; *ereure* (Bessin) < ARATURA; *esclem* (Phil. de Thaon, *Comput* 383) = *oblique* from Germ. *SLIMB* with similar meaning, and from the same source Prov. *esclambo* (Mistral); *escosier* (Lyonnais) < Goth. *SKOH* + *ARIUS*; *esgloua* (Provençal) < *EXGLUBARE; *espaeler* (Godefroy) < EXPAGELLARE; *espanir* (Gascogne and Wallon) < Germ. *SPANJAN; *essaidier* (Godefroy) < EXAGITARE; *estober* (Limousin, cf. Du Cange s. v. *escober*) = O.Fr. *estovoir*, which disproves the derivation from *EST OPUS*, but does not favor *STUPERE*.

Fanète (Wallon) = diminutive of *faine*, *faisne* < FASCINA; *fargette* — *fargina* (Lyonnais) = Spanish *al forja*.

Garmos (Guill. d'Angleterre, 637) > Dutch *warmoes*, High German *warmmuos*; *girande* (Berry) also *gérante* = *gesante*, pres. part. of *gésir*; *gobeter* (Littre) doublet of *copter* and *copeter*, derivatives of *COLAPUM > *coue*, *cobe* — *cobeter*; *godemetin* (Provençal) = Span. *guadamaci* or *guadamacil*, or Port. *guadamecin*; *gource* (Godefroy) < *GORTIA; *granlo* (Provençal) < GRAGULUS, variant of GRACULUS; *gremissel* (Godefroy) < *GRUMISCELLUS.

Harderic (Dict. Gén.) = alteration of Arab. *HADID* = iron; *a hotteux* (Rom. i, 91) = à haute *heure*; *hurebec* (Littre) identical with *hubert*, *urebec* = HILIBECCI and GUIRIBECCUS in Orderic Vital.

Innence (Jaubert) derivation of *ADAESTIMARE; *ivière* (Wallon) < NIVARIA > *nivière* with loss of *n*; *jable* (Godefroy) < Germ. *GABEL*; *jade* (Dict. Gén.) < Span. *ijada* > *ejade* with aphæresis of *e*, *l'ejade* > *le jade*; *jagonce* (Godefroy) < *HYACINTHIA with tonic *o* under the influence of the proper noun *ZACYNTHUS*, Ζάκυνθος; *jazerène* (Wallon) = modern feminine formed upon *jazerenc*, preserved as *jaseran*, *jaseron*; *jè* (Bas-Maine) < GYPSUM.

Lamberge (Haut-Maine), variant of *ramberge* or *rimberge*, etymology unknown; *lioube* (Littre) < *GLUPA, Greek γλυπη > *lloube* (Saintonge); *list* (Godefroy) = masculine formed upon *liste* (Mod. Fr. *litre*) < LISTA; *luberne* (Godefroy) < *LUPERNA.

Maguellet (Rabelais ii, 34) doublet of *mahalet* < Arab. MAHLAB, cf. Languedoc *malaguet*; *maleviz* (*Voy. d. Charl.*, 438) < MALEFICIUM; *marcheil* (Godefroy) < MERCATUM + ILE, cf. Prov. *mercadil*; *marrasson* (Monluc, *Commentaire*, ii, p. 363), derivative of *marras* < MARRA + ACIUS, Span. *marrazo*; *mespesol* (Provençal) derivative of *mespesar < MINUSPENSARE + (I)OLUS; *mitoinché* (Morvandeau) derivative of O.Fr. *moitaenc*, based upon MEDIETATEM + suffix -ENC; *mois* (Old Provençal) < *MUSCEUS from MUSCA; *moleisse* (Provençal) < *MOLATICIA.

Navegher (Godefroy) = French rendering of the Flemish *navegeer*; *nollière* (Rom. i, 91) < *ANNUCULARIA; *nuitamment*, adverb formed in the fourteenth century upon *nuitantre*.

Oing (Littre), erroneous orthography for *oint* (and *oïnt*) < UNCTUM; *pasi* (Mistral) < *PACIDUS, based upon PAX; *plie* (Littre) < *PLATICEM = O.Fr. *plaiz*; *précimis* (Rom. i, 91) = *ci pris ci mis* (Villon) written also *cipricimi* in the sixteenth century.

Redoissier (Godefroy) < *REDOSSIARE; *reneisèle* (Godefroy) diminutive of *raine* < RANA upon the model of *dameisele*; *repetnar* (Raynouard) = O. Fr. *repenner* < *REPEDINARE; *repous* (Littre, Godefroy), verbal noun from *repousser*; *revertier* (Littre) from *reverquier* < Dutch VERKEEREN, cf. *tabatière* for *tabaquièr*; *revola* (Lyonnais) < ROBULLA; *riaule* (Littre) RUTABULUM; *riboue* (Jaubert) in the phrase *mener les chevaux à la riboue*, = older *a l'aribour* < *ARRIPATORIUM; *rivache* (Duchesne), doublet of *livèche* < LEVISTICUM; *roinse* (Jaubert) = *les oinces* (< UNCUS + IA) > *le roinse* with rhotacism of *s* > *r*; *rosser* = O.Fr. *roissier* (Guill. d'Angleterre 1495) < *RUSTIARE; *rouble* (Littre) < RUTABULUM; *rouvieux* (Littre) = Picard *rouvin* < *RUBEOLUS.

Scion (Dict. Gén.) < Germ. root *KI* in *keim*, cf. A.-S. *cidh*, O.S. *kidh*; *semouster* (Godefroy) < SUBMUSTARE; *serène* (Littre, *Suppl.*) < A.-S. *cyrine*, *cerene*; *sermontain* (Cotgrave) < Latin *SILI* variant of *SESELI* + *MONTANUM*; *servone*

(*Traité de la messe* of Jean Belet), derivative of O. Fr. *serf* + UDINEM; *sevan* (Jaubert) < SEPALIS; *sevil* (*Erec* 4976) < SEPILE; *soupeau* (Littre), variant of *cepeau*, diminutive of *cep*.

Tallevane (Littre) = the proper noun *Tallevende*; *tref* (Godefroy) with the meaning *voile* and *tente* < A.-S. TRAEF; *treisme* (*Z. f. R. Ph.* xviii, p. 220) < TREDECIMA = Epiphany; *trelliono* (Lyonnais), cognate of Prov. *trignouna*, *trilhouna* < TRINIONEM, variant of TERNIONEM; *trone* (Godefroy) meaning *poids* < TRUTINA; *tudieu* (Littre) = *vertu de Dieu*; *turcoin* (Littre), derivative of the proper noun *Tourcoing*, older *Turcoing*; *turgi* (Lyonnais) = Piedmont *turja*, Prov. *turga*, *turca*.

Vancle (Jônain) < VINCULUM; *vareuse* (Dict. Gén.) = the shirt of the *varreur*, that is, the man who throws the *varre* to catch the turtle; *varre* (Littre) = Span. *vara* < VARA; *veillote* (Littre) = Bas-Maine *veille* for *veille* from VITICULA; *vericle* (Littre), variant of *bericle* < *BERICULUS; *viere* (*Revue Critique*, 1900, p. 377) < VICARIUS; *virgouleuse* (Littre), variants *virgoulê*, *virgoulée*, older *virgouleuse*, formed from the proper noun *Villegouleix*; *volgrener* (Godefroy), from the noun *volgrain* < *VOLUS + GRANUM; *vonger* (Bas-Maine) < VOMICARE; *voyer* (Littre), variant of *vider*; *were* (Wallon) < VARA.

The final pages of these studies (pp. 171-176) contain a most interesting explanation of the meaning of the O. Fr. term *le mois de deloir* = *décembre*. After a discussion of the earlier etymologies which have been proposed, Thomas shows clearly that the *mois de deloir* is the MENSIS DELERUS, the wild delirious month, the month of the saturnalia.

'Pendant ces fêtes les bases de la société étaient pour ainsi dire retournées: les maîtres s'amusaient à servir leurs esclaves; on ne se plaisait qu'aux extravagances; c'était une folie, un délire.'

A note adds examples from the *Corpus Glossariorum* of the occurrence of DELERUS.

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GERMAN GRAMMAR.

A German Method for Beginners, by FRANZ J. LANGE. (With preface by PAUL V. BACON.) Boston: Allyn and Bacon, 1901. 8vo, viii + 240 + 45 pp.

CONTRARY to what might perhaps be expected

from the title, Lange's *Method* does not profess to offer a short cut to a perfect knowledge of German. It is, on the other hand, thoroughly sensible and conservative in plan, merely aiming to present in one small volume a sufficient amount of material for the whole of the first year's work. It contains grammar, composition and reader, devoting to each a separate part and making no attempt to combine them after the fashion of the general type of "methods."

The really distinctive feature of the book is the freshness and excellence of the matter contained in Part I, the reader. This consists mainly of *Märchen*, with a few short poems and a simplified version of Gerstäcker's *Germelshausen*. The *Märchen* are from various sources,—Grimm, Bechstein, Baumbach and others. They are something more than adaptations, however, for they contain much that is original in the way of ingenious additions and of combinations of several different *Märchen* into a single story. The tale of *Die Dummchen*, for example,—perhaps the cleverest thing in the whole book—is a composite of three separate Grimm stories. The editor makes no claim to literary excellence for these tales, but says he has merely "sought to avoid the woodenness common to texts prepared expressly for pedagogical purposes." But Mr. Lange is too modest. His declared object could not be accomplished by one who did not possess a considerable degree of literary skill. These tales have suffered but little at the hands of their editor; on the contrary, some of the originals, notably *Germelshausen*, have distinctly gained. Mr. Lange's additions, emendations and combinations are singularly felicitous, and give ample evidence of the possession of a vivid imagination and a delicate feeling for niceties of style.

Annotation has been deemed unnecessary, as the process of simplification has eliminated nearly all special difficulties. Still, there remains now and then an idiom on which the beginner needs more help than he can get from the vocabulary and the very brief grammar.

Part II consists of composition exercises based on the texts in the reader. These exercises are very carefully graded, and their usefulness is increased by full reference to the paragraphs of the grammar which they are in-

tended to exemplify as well as to the passages in the reader on which they are based. They could not fail to be effective when used in connection with the other parts of the book, but, notwithstanding the suggestion of Mr. Bacon in his preface, they are not in the least adapted for use as an independent text-book. Torn asunder from their models, the sentences of these exercises would be extremely dull and "wooden," frequently absurd.

The reason for the choice of the name "Syntax" for Part III is not apparent. It is not a treatise on syntax; it is an outline of the essentials of grammar, with somewhat more stress upon syntax than upon accidence. An attempt is here made to give within the exceedingly compact space of forty-four pages all the grammar needed by the beginner, and with no small degree of success. The material is excellently arranged, the rules are stated simply and clearly, and are illustrated by brief but apt examples. Just what may safely be omitted in compiling such a concise treatise as this must of course remain largely a matter of opinion. In this respect there are not many points on which Mr. Lange's judgment is likely to be questioned. To give the uninflected form of the superlative, § 18, without warning the pupil not to use this form as adjective, is misleading. § 25 would be improved by an example of the possessive in uninflected form in the predicate. In the discussion of strong verbs, § 33, it seems a little too much of a sacrifice to conciseness to omit all mention of the changes of vowel in the present indicative and the imperative. The pupil can not be trusted to dig out this important point for himself from the forms as given in the list of strong verbs. Full paradigms of compound tenses also seem a desideratum, in the light of the experience of Prof. Thomas with his grammar, in the second edition of which one of the principal changes was the insertion of complete paradigms of all the compound tenses. This was apparently a slight change, but experience has demonstrated the wisdom and the importance of it.

The appearance of the book is unusually neat and attractive. The German text is printed in a very handsome, large clear type, and the whole work is remarkably free from

typographical errors. Only the following have been noted: p. 38, l. 17, for *das* read *dasz*; p. 47, l. 3, for *schau* read *schan*; p. 58, l. 11, for *schönes* read *Schönes*; p. 61, l. 26, insert comma after *Sieh*; p. 88, l. 27 should have comma after *verging*; p. 129, l. 24, change ! to ? after *Tanze*; p. 133, l. 24 should not have comma after *Eiche*; p. 224, l. 5, the comma should be after "separable" instead of after "prefixes."

Wherever a concise introduction to the language is desired this *Method* ought to prove a satisfactory and reliable text-book. It certainly deserves to find a wide field of usefulness, for there are few books of its kind that are marked by such sound and accurate scholarship, combined with thorough knowledge of the practical side of language teaching.

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CHAUCER STUDIES.

Chaucer: Prologue, Knightes Tale, Nonne Preestes Tale, edited in critical text with Grammatical Introduction, Notes and Glossary, by MARK H. LIDDELL, recently Professor of English in the University of Texas, etc. New York: The Macmillan Co., 1901. cxxi + 221 pp.

THIS work contains an outline of Middle English Grammar as represented by Chaucer, with chapters on Sounds, Inflection, Syntax, and Versification, a Brief Sketch of Chaucer's Life, a summary discussion of the MSS. of the *Canterbury Tales*, and a critical text of the *Prologue, Knightes Tale*, and *Nonne Preestes Tale*, with Notes and Glossary.

The Grammatical Introduction would seem to be based mainly on Ten Brink's *Chaucer's Sprache und Verskunst*; and if it contains nothing new to one familiar with that work, it will yet throw light on Chaucer's English for the host of teachers and students who have had little or no training in English philology. The chapter on Sounds treats of the development of Middle English sounds from those of Old English; and for the benefit of the student who has no knowledge of Old English there is inserted a brief discussion of the relation of Modern English sounds to those of Middle

English. The chapters on Inflection, Syntax, etc., have been so written as not to presuppose any acquaintance with the corresponding subjects of Old English Grammar. A full index renders the Introduction convenient for purposes of reference.

It would be too much to expect that a work of this scope and character should be entirely free from errors and inconsistencies. Thus, an American editor ought to have been more accurate than to assign to ME. *ð*, p. xii, the sound of *ð* in *not*, *hot*, for in this country these words have the sound of a short *æ*, the true short *ð* being rarely heard outside of New England; and somewhat similarly, the statement on p. xvii that *w* rounds a following *æ* into *ɔ* cannot be accepted as true of American usage, seeing that such words as *swamp*, *wash*, and *wasp* show a pronunciation that varies from *ā* to *ē*.—P. xv, *g* has not the palatal sound in ME. *gai*.—P. xviii, note, the short open *ɛ* in *breath* is not due to the influence of the *r*, but is an example of shortening before *th*; cf. the length in *bream*, *dream*, and see Sweet, *HES.* §824.—P. xx, *grant*, *dance* have usually *ā* in London, not *ē*.—P. xxiv, "In all cases of lengthening that resulted in *ō*, it was the long open vowel *ō* that was produced." This is not true of OE. *ð*, which appears as the long close *ō* in Middle English before the lengthening consonant groups *ld*, *rl*, *rn*, *rd*; hence *ȝolden*, pp. lv, 220, *unyȝolden*, p. 217, and *bōrd*, p. 187, should not have been given the open *ō*.—P. xxvii, *bagan* should be *bāgan*.—P. xxviii, ME. *queynte* has not arisen from OE. *cwente* by the vocalization of *c* through an intervening consonant, but owes its form to the assimilation of *c* to *t*, with the development of a glide vowel before the palatal *n*.—P. xxxi, since Prof. Hempl's paper¹ on the development of Middle English final *-ich*, *-ig*, *-y*, the view that ME. *-ŷ* and *-ȝ* are specially characteristic of unstressed syllables is no longer tenable.—P. xxxii, ME. *arwe* arises not from OE. *earh* by change of *h* to *w* (!), but from OE. *arwe*, which is itself adapted from Old Norse *grvar*.—P. lxxi, *gēth* should be *gēth*.—P. lxxxii, the modern "thither" fails to indicate the relative char-

¹ See *Pub. of the Mod. Lang. Association*, vol. xvi, no. 4, p. xl.

acter of ME. "ther as."—P. xcix, Chaucer's constant syncope of the *e* in *arn* points to the weak form with a short vowel, and not to *ār*n. —P. cv, *shēf* (OE. *scēaf*) should be *shēf*, and the by-form *shōf*, p. cvi, *shōf*.—P. 139, the modern *course* springs from ME. *cours*, and not, as is here stated, from *cors*. ME. *cours* (*ū*) > early Mn. E. *course* (*ū*) > *course* (*ə*) and in London *course* (*ō*); cf. Viator, *Elemente der Phonetik*, §45, Anm. 7. This word has in America usually either *ə* or *ɛ*; less frequently *ō* or *ō*.—P. 186, OE. *bysig* should not be marked as an assumed form.—P. 187, *brēde* has the long open *ē*.—P. 190, *countrefēte* has the open *ē*.—P. 193, OE. *drūgap* has the long *ū*.—P. 194, as Chaucer has invariably syncope of the middle vowel in *everich*, as also in *every*, the radical syllable is in his pronunciation certainly short.—P. 195, *floytinge*, *Prol.* 91, does not mean "playing on a flute," but "whistling;" see Flügel, *Jour. of Germ. Phil.* I. 2, 125 f.—P. 197, *Fynystēre* has the long open *ē*.—P. 198, *grēue* (OE. *grēfa*) has the open *ē*.—P. 202, *lēuere* should be *lēuere*.—P. 204, *memōrie* should have the long open *ō*, as also *ōpie*, *orafūrie*, p. 207.—P. 208, *piled* in "piled berd," *Prol.* 627, means "thin," "scanty," rather than "bald."—P. 214, *slēpe* when used with "eye" as in *Prol.* 201 means "bright," and not "protruding."—P. 214, ME. *steward* has a short vowel in the second syllable.—P. 215, the editor seems not to recognize the lengthening of *a* (*o*) before *nd* as in *strēnd*, *hēnd*, *lēnd*.—P. 217, *upriste* has the short *i*.

A beginner would be likely to find himself confused by the inconsistency with which the marks of quantity and quality have not infrequently been employed. For instance, ME. *dore*, *hope*, *mete*, and other words are left unmarked, but on the same page (xxxviii) one finds *nōse*—which should have been given the open *ū*—and *tyme*.—P. xli, *clēne*, with no indication of the quality of the vowel, in the same paragraph with *drie* instead of *drie*.—P. xlvi, *mȝst* correctly marked, but the by-form *mēst* without the sign of the open *ē*.—P. lxi, *wēpte* with *ē*, but no sign of the shortening in *slēpt*.—P. ciii, *knōwe*, which should have *ō*, but *growe* for *grōwe*.—The Glossary has *tohēwen*, but ME. *ṭw*, *hēwe*, *hēwe*, *lōwe* (*ly*), *trēwe* are not marked, *lūst* occurs by the side of *lustily*,

trāce by the side of *Trace*, while *charge*, *large*, *targe* are marked with the long *ā*, but *farse*, *Tars* are left short. The fact that Chaucer uses the forms *list*, *lest* is not convincing proof of an invariable Southwestern *ū* in *lust*, which might just as well arise from OE. *lust* as from OE. *lyst*,² cf. Morsbach, *ME. Gram.* § 129, 2, p. 170; *Trāce* has the long *ā*; and although the orthoepists of the sixteenth century allow either the short or the long *ā* in *charge*, *large*, etc., yet it might have been better for the student if the editor had left them unmarked, since the modern pronunciation points invariably to a Middle English short *ā* in words of this class. An apparent exception is the word *scarce*(*ſy*), which doubtless owes its pronunciation with *tee* to the influence of *sc*.

The text follows the orthography and readings of the Ellesmere MS., while essential variants given in each instance at the foot of the page furnish all the material necessary for a study of the relations of the MSS. Now and then the editor would seem to have rejected the reading of the Ellesmere MS. without sufficient grounds. Thus, *were*, *Prol.* 578, is substituted for *weren*, in which the *e* could be slurred as in v. 455; *it*, *Prol.* 1091, which is omitted in the El. MS., is scarcely necessary; 1573 reads: "A longe tyme, and afterward he upsterte," an extremely awkward line, instead of the simple "A longe tyme, and after he upsterte," of the El. MS. In the main, however, Prof. Liddell has displayed excellent judgment in his choice of variants, a notable instance being the insertion of the historical present *rit*, which the scribe of the El. MS. altered to the preterit *rood* with a view to avoiding the combination of the two tenses *took . . . rit*—a combination that is in no small degree characteristic of Chaucer's style: see A. 957, 966, 999, 1217, 1633, 1782.

One familiar with the pages of the Student's Chaucer will be struck at once by a number of rather important changes in the pointing of certain passages. For instance, a period stands after *strondes*, *Prol.* 13, "to ferne halwes," etc., being taken with "they wende," v. 16; *leel*, v. 175, is regarded as a transitive in the

² *Lyst* is not given in either *Bosworth and Toller* or *Sweet's A.-S. Dict.*

sense of "neglect," with v. 173 as its object, while the words "olde thynges pace" are put in the form of a parenthesis; a dash instead of the usual period ends A. 1138, so that vv. 1137, 1138 go with what follows, not with what precedes; a colon follows *forȳeten*, A. 2021, and the force of the phrase "by the infortune of Marte" falls, therefore, on the following line.

In order to keep the edition within text-book limits, it was necessary to make the Notes somewhat brief, a defect that can be offset to some extent by a free use of the Glossary. Among the sins of omission may be counted the failure to explain the words *brouke*, B. 4490, *deye*, B. 4036, *veze*, A. 1985; and it is also a matter of regret that the Notes are not entirely free from the mistakes of former editors. Thus, Flügel has shown conclusively, in *Anglia*, xxiii, 2, 233 ff., that *rente*, *Prol.* 256, does not mean "income": "Der frere, will Ch. sagen, behielt noch von seinem erbettelten ein schönes sümmchen (wel bettre) übrig über seine pachtsumme." Again, the editor accepts Skeat's note on the *Prol.* 212, 213, apparently not being acquainted with the explanation that Flügel has given of this difficult passage: see the *Jour. of Germ. Phil.* i. 133 ff.

The following misprints may be noted: p. lvii, *ēre* should be *bēre*; p. lix, *liegan* should be *licgan*, and *feren*, *fēran*; p. xcvi, fn., *containg* should be *containing*; *Prol.* 16, for *Caunturbury*, read *Caunterbury*; p. 216, *thēre* should be *thēre*.

The errors of detail that have been pointed out above detract little from the accuracy and completeness of the book, which, as a whole, can be heartily commended to all who desire to study Chaucer's language.

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SCANDINAVIAN PHILOLOGY.

Scandinavian Loan-Words in Middle English.

Part I, by ERIC BJÖRKMAN, Ph. D., Upsala: N. T. S. Boktryckeri-Aktiebolag, 1900. 191 pp.

THE author is already known to students of English Philology through his short but schol-

arly treatise "Zur dialektischen Provenienz der nordischen Lehnwörter im Englischen," printed in *Språkvetenskapliga Sällskapet i Upsala Förhandlingar* (Transactions of the Philological Society of Upsala), 1898-1901, and also as a separate pamphlet, Upsala, 1900, in which are discussed the phonology and etymology of a list of Scandinavian loan-words in English, their provenience and geographical distribution. The author's thorough grasp of his subject and the method of handling the most difficult questions that the problem involves promised valuable results in the discussion of ME. loan-words that was to follow. Part I of the larger work now before us is characterized by the same scholarly thoroughness in treatment and perfect fairness in attitude and forms a most important contribution to the study of the relation of English to Scandinavian.

The author bases his researches largely on ME. material. OE. material is regarded as inadequate for a satisfactory treatment of the subject because of the comparative meagreness of Scandinavian elements, something that is accounted for partly by the fact that Northern English of the time is not sufficiently represented in literature, and partly by the fact that the main body of loan-words seems to have been introduced in the eleventh century, and does not appear in literature before the ME. period. Furthermore, the Scandinavian elements in OE. are of a different kind from those that appear in the eleventh century, the former being of a more learned character, largely legal and technical terms, while the loan-elements that appear in ME. are of the speech of the people,—the result of a very intimate blending of two languages. Nor does the author believe that the modern dialects can be made the chief basis for the study, because of the uncertainty that characterizes the phonology of the dialects. Many changes are of comparatively recent date, which makes the criteria of loan uncertain, and often quite unreliable. For this reason a knowledge of ME. conditions is regarded as necessary to a reliable and satisfactory treatment of the material contained in the modern dialects. A difficulty attendant upon the general problem of Scandinavian influence on English is the limited

knowledge that we possess of Old Northern English and the similarity in form and vocabulary as between Old Norse and Anglian. Scandinavian influence on English inflexions and derivations does not come within the scope of the author's treatise. By way of exemplification the frequency of the ME. and Mn. E. verbal suffixes *l* and *n* is pointed out as possibly due to Scandinavian influence. Attention is called to the fact that a great number of these verbs seem to be loan-words, and from these loan-words the suffix may have spread to word-stems of English 'origin. A partial list of verbs of this class, mostly from ME., is given on p. 15. In support of the author's conjecture it may be pointed out that in English dialects *l*- and *n*- suffix verbs are especially numerous in the dialects of northern and northwestern England, and in general where Scandinavian elements are most prominent. *L*-suffix verbs are especially numerous in these dialects. The present reviewer has collected over two hundred that occur in the dialects of Cumberland and Yorkshire. These formations are very characteristic of all the Scandinavian languages and Scandinavian influence seems highly probable in NE. dialects and in certain ME. texts. To the author's list of words illustrative of Scandinavian influence on inflection may be added M. Sco. *apert*, boldly, with neuter-adverbial *t* and *melder* and *leister* (Burns) with inflectional *r*, as also perhaps *caller* (Fergusson).

Under the various criteria of loan taken up in the order of vowels, diphthongs and consonants are discussed words of Scandinavian origin, their form, meaning and distribution in ME. texts: i, tests based on prehistoric differences between Scandinavian and West Teutonic; ii, tests based on differences between Scandinavian and English sound development. Section ii is subdivided into: A. Distinctively Scandinavian diphthongs and vowels in Scandinavian loan-words, pp. 36-118, where about two hundred and twenty-five words are discussed; B. tests chiefly depending on differences as to the development of consonants in English and Scandinavian, about two hundred and fifty words discussed. Under the latter head twenty pages are devoted to Scandinavian *sk* and words that fall under this

head. OE. *sc*, initially, medially, and finally seems to have become ME. *š*, except in some cases medially and finally where it has apparently developed out of OE. *cs*, *x*, ME. *ks*, *x* by metathesis. This sound is in ME. represented by *sh*, *sch*, or in southern texts by *s*, *ss*. Where *sk* (*sc*) appears, then, it must be due to foreign influence—Latin, Celtic or Romance if non-Teutonic, Scandinavian if Teutonic, except in the case of words of recent introduction where German influence has been shown to exist. The author regards ME. *sk* as in the main due to Scandinavian influence. Something over one hundred words in *sk* are discussed, in many of which, usually taken as Scandinavian, *sk* is rejected as a sign of Scandinavian influence. *Sk* is not, however, always a sign of Scan. loan, for there are in Mn. Eng. dialects, and standard speech native words in *sk*, and on the other hand, many undoubted Scand. words have the sound *š*. No attempt has been made to explain this difficulty. The author argues

"that both nationalities held, especially some time after the settlement of the Northeners, a very close intercourse with each other, and therefore each side must have had a fairly good knowledge of the language of the other. In adopting words from Scandinavian the English must, therefore, have been able to give the loan-words, which did not agree with the phonological conditions of their language, a thoroughly English form, and they must also, although unconsciously, have had a fairly good etymological knowledge of Scandinavian which enabled them to replace Scandinavian sounds by their English equivalents, and sometimes they coined words, esp. compounds, simply by translation from Scandinavian. . . . People who to some extent knew both languages saw, without any difficulty, the etymological identity of English *š* and Scandinavian *sk*, and this the more easily as there existed in both languages a considerable number of words which—but for the difference of *sk*, *š*—were absolutely identical as to form and meaning. Bilingual individuals, when speaking English, had to pronounce *š* in the same words which they pronounced with *sk*, when speaking Scandinavian. This may have led to confusion of several kinds. *Sk* has practically remained in many loan-words from Scandinavian, very often side by side with etymologically identical native words in *š*; this may have led to the introduction of *sk* even in words which did not exist in Scandinavian. Such a word is perhaps ME. *scateren* by the

side of genuine English *shateren*. Words containing *sk* introduced from Scandinavian, may easily have been 'Anglicised' and pronounced with *š*." (pp. 9-10).

Scandinavian words are in ME. written with *sc* or *sk*, but in several ME. manuscripts OE. *sc* is kept for the sound *š*. There is then in such cases no test of loan. In manuscripts of this kind the author regards *sk* as a Scand. sign, as, for example, in the Cotton MS. of *Cursor Mundi*. While *sc* is used most frequently for *š* in the Cotton MS. of C. M. the writing with *sk* cannot be regarded as a safe criterion of loan from Scand. for while *sk* appears predominantly in words that were always pronounced with *sk*, not *š*, *sk* does appear in some cases where there can be little doubt that the sound was *š*. The word "shaking" is in C. M. Cotton MS. 26047, written *skaking* (Fairfax MS. has *shacand*). On the other hand *sch* does not always represent the *š*-sound, cp. *schillwisness* (first element <ON. *skil*), *schreus* "screws," *schured*=*scured*, "scoured," *schale*=*skail*, scatter, *schete*=*skete*, quick. To the author's discussion of ON. *ð* may be added that *d* (<ON. *ð*) is particularly frequent in M. Sco. as well as in the modern dialects of northwestern England and Scotland generally, especially in the final position, cp., for example, M. Sco. *heid*, brightness (Rolland), ON. *hæið*; *red*, to clear away (Ratis Raving), ON. *ryðja*; *styddy* (Douglas, Dunbar), ON. *steði*. The reviewer does not think that the spelling with *ē* in ME. *lesen* by the side of *laisen* (*Cursor Mundi*) proves a simple vowel. The diphthong is variously written *a*, *ai*, *ay*, *e*, *ei* and *ey* in the *Cursor Mundi*. *Lesen* and *laisen* are, then, only two different ways of writing the same word (cp. *dey*, *de*; *pai*, *pei*, *pe*; *pare*, *pere*, *pere*, *pair*; *wayk*, *waik*, *wek*). Nor is *ē* in OIr. *hēle* to be taken as a sign of East Scandinavian monophthongization, the simplification of the vowel in this word has probably taken place on Irish soil. Beside *sōm*, trace of a cart, p. 72, from ON. *saumr*, might also have been mentioned the more original form *soum* which occurs in Dunbar. I do not think that northern dialectal *glout* necessarily points to a *ū*-vowel in ME. (cp. Cumberland, Westmoreland *blowt*, *gowk*, *gowl*, *how*, *cowp*, etc.). The ON. source of NE. dial. *beace* is further

supported by the *i*-fracture, from ON. *bās* then as is suggested, p. 99. It does not seem quite satisfactory to derive *swaype* from OE. *swipe*, as is done on p. 59. It is noteworthy that the rhyme *swaype: raip* occurs in *Cursor Mundi*, 24023, which suggests a diphthong in *swaype* if the etymology of *raip* given on p. 49 be correct. *Raip* occurs in rhyme three times with the word *snaipe* (<ON. *snöyfa*), which proves the author's etymology of *raip* to be the correct one, and at the same time strengthens the case against the English origin of *swaype*.

Dr. Björkman's work shows extensive research and is a model of scholarly exactness and thoroughness. It is by far the most important contribution to the study of the linguistic relations of English and Scandinavian that has yet appeared.

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GERMAN LITERATURE.

Grundriss der neueren deutschen Literaturgeschichte, von RICHARD M. MEYER. Berlin: Bondi, 1902, 258 pp. M. 7.

PROF. RICHARD M. MEYER, to whom we owe the first satisfactory history of nineteenth-century literature in Germany, here gives us a by-product of his studies for this work, in the form of a voluminous bibliography. In thus filling the yawning gap between the latest fascicle of Goedeke and the present day, and at the same time booking in convenient form the best material furnished by the indispensable but time-consuming *Jahresberichte* and other helps of the kind, Prof. Meyer has done a great service to all students of "post-classical" German literature. The immense labor involved in such a work as this *Grundriss* can be appreciated only by one who has gone over somewhat similar ground himself. The writer of these lines, having attempted a more modest task of the same nature, and knowing what a vast amount of time and trouble this book would have saved him if it had appeared a year or so earlier, would be the last to underestimate its value; the criticisms and corrections that follow are not given in a carping spirit, but rather with the desire of contributing

to the perfecting of a most important publication.

The arrangement of the *Grundriss* is naturally based upon that of the author's *Die deutsche Litteratur des neunzehnten Jahrhunderts*, and it is subject to the same objections and to the same defense. One advantage of the periodic system adopted is that it suggests interesting groups of documents on the general character of the successive decades; in these, as everywhere, the author's immensely wide reading in the literature of the century enables him to give innumerable valuable indications that are nowhere else to be found. In fact, the whole book is full of suggestive chips from the workshop of a first-class authority, perhaps the best of all authorities, on the period in question, and so it has a living value and interest that is lacking in any mere list of titles. Good suggestions are given here and there as to practical methods of study, useful lists of "principal works" are appended for too prolific authors, and helpful hints are added on the value of the critical and biographical works catalogued. These laconic criticisms might be extended with profit to many more titles, for too often the good and the comparatively worthless still stand side by side without a tag to mark their relative value.

Prof. Meyer, as his preface shows, recognizes theoretically the vital importance of a full index to a work of this nature. Unfortunately, he has failed to make a satisfactory practical application of this insight. As the whole book is a time-saving device, it is all the stranger that no account is taken of the time that might be saved the user by a complete index. And the index is not only far from complete, but lacking in system as well. It does not appear, for instance, why Nos. 210-12, 216, 231 should be indexed, and not Nos. 214, 215, 229, 230, taking just a few at random. The principle should be to index the name of every author and editor in the entire bibliography.

To the data given in the bibliography, either the price, or the number of pages, or both, should be added. It is often quite as important to know the approximate bulk of a book as its date, and the cost is pretty sure to be a matter of practical interest to users of the bibliography who are remote from great libra-

ries.—The author's suggestion in the preface regarding "Nachweise über handschriftlichen Nachlass" is decidedly important; it is highly desirable that all such information as is available should be registered.

The soul of a bibliography is not exhaustiveness—Prof. Meyer will deserve the gratitude of the world if he succeeds in demolishing the terrible fetish of "Vollständigkeit"—but accuracy. Here again there is room for criticism, and for improvement. The whole book bears marks of haste and of inefficient correction. It is inevitable that errors and misprints should creep into such a mass of data, but the author may at least be held responsible for inaccuracies that are easily avoidable. It would have been an easy matter for any cheap assistant, if the author had not time, to verify the cross-references and the index, and the many errors of this kind that occur are hardly excusable. Other mistakes are not so easy to avoid, but their very great frequency is to be deplored.

In order to help toward making future editions of this valuable work more reliable, I have compared its data with a bibliography made last year by the aid of the resources of the Royal Library at Berlin; where discrepancies appeared, I have verified my own data again by reference to the *Jahresberichte* and other available helps, and to the latest publishers' catalogues. Recognizing the fact that no two persons would agree as to the line to be drawn in the selection of titles for a bibliography, I shall suggest but very few additions to Prof. Meyer's list from my own. Both corrections and additions are given in the order of the consecutive numbers of the titles in the *Grundriss*; in the case of misprints, only the correct form is usually given. The large proportion of erroneous data found among those compared makes it appear probable that a host of other errors have escaped my observation. The whole book evidently demands thorough and careful revision.

15a) Library of the World's Best Literature, ed. by Charles Dudley Warner, N. Y. 96-8, Peale and Hill. 30 Bde. 16a) L. for Le; name should be in *Fraktur*, as all others in the book are. 20b) G. Pellissier, Le mouvement littéraire au xix. siècle, P. 95, Hachette. 24a) Geo. Saintsbury, A History of Nineteenth

Century Literature, L. 96, Macmillan. 33a) Barrett Wendell, A Literary History of America, N. Y., 1901, Scribners. 34) should go under g). 98) L. 92. 220) Literature. 231), under II., after Scherer N. 227, after Marggraff N. 214. 236) Geo. Saintsbury; *dele* period after criticism; I. oo. Comma after Dodd. 239) s. o. N. 98. 243a) Spingarn. 248) Iowa. 258a) Hugo P. Thieme, *La littérature française du dix-neuvième siècle* Bibliographie. P. 97, H. Welter. 292) L. 88. 330a) Dictionary of National Biography, ed. by Leslie Stephen and Sidney Lee, 63 Bde., L. 85-oo (weitere Supplementbände). 471) L. 95. 476) 96 f. 546a) R. Eucken, Die Grundbegriffe der Gegenwart, L. 2 93, Veit. 572) vergriffen. 597) for 577). 608) Weimar 93. 615) II. 1902. 617) 6. Aufl. 99. 619) 2 Bde. illustriert, 2. Aufl. 99. 640) B., Weidmann, vergriffen. 650) die Kunst, 1799. 652) 28 Bde., incl. Novellen, 52-4. 663) Meisner. 670) à Sais. 762) (Biographie des Prinzen). 777) Eloesser. 798) J. Dohmke. 804) Cotta? 832) 84. 832a) Hertz. 834) and 836) do not appear in Dümmler's catalogue. 840) Breslau, Schottländer. 843) 4. Aufl. 90. 872) Ch. Rabany; Lublinski. 887) Gesammelte Schriften, 2. Ausg. 36 Tle. 888) 17 Tle. 889) *dele* Eine; 7. Aufl. 77. 922) 6 Bde.? 939) C. C. T. Litzmann. 941) 2. Aufl. 96. 946) Hamburg 94. 1012a) W. Müller, s. u. N. 1201. 1044) Stuttg. 63. 1061) is not in Decker's catalogue. 1176) *dele* L.; Beck, München. 1194a) period after Public. 1196) Z. Teil vergriffen. 1197) L. 68. 1217) X, wrong font. 1327) vergriffen; neue Ausg. 24 Bde. 61. 1328) 7, 188. 1425) 20 Tle., 8 Bde. 1451a) Münchhausen. 1465) 4 Bde. 87. 1469) 2. Aufl. oo. 1471) 2. Aufl. 90. 1498) 2 Bde. 1539) 8 Bde. 90-93. 1643a) Works ed. by E. C. Stedman and G. E. Woodberry, Chicago oo, Stone. 10 Bde. (Beste und vollständigste Ausgabe). 1643b) G. E. Woodberry, Life of Poe, Boston 99, Houghton. 1684) vergriffen. 1786) in R. M. Werners Nachlese. 1842) L., Göschen. 1855) J. Klaiber; L., Unflad. 1864) E. Gosse; s. o. N. 23. 1892) 2. Aufl. 1909) 75-82. 1923) 13 Bde. 1924) 2. Ausg. Jena 79. 1934) B., Janke. 1936) Janke. 2133) Volksausgabe, 10 Bde. 2157a) Neue Ausgabe 15 Bde. 86-90, Volksausgabe 7 Bde. 2162) 2. Aufl. 98. 2173) Kiel 92. 2214) for 2213) Why should the date of Pichler's death be given and that of no

other author in the book? It would be well to give the dates of birth and death throughout. 2267) 85-87. 2289) 3 Bde. 2299) Schiller. 2301) Prag 92. 2312) Lahr 82. 2313) Bruns, Minden. 2336) B. 77, Paetel. 2364) 12. Aufl. L., Göschen. 2367) jetzt Stuttg., Dietz. 2369) 2. Aufl. oo. 2430) Kladderadatsch; quotation marks wrong. 2459) L., Wigand. 2488) 10 Bde., 97-99. 2532) 36. Aufl. Mainz 86, Kirchheim. 2634a) 2 Bde. 88, s. o. N. 292. 2687) Nothing in Schmidt. 2719) 3 Bde. 52-4. 2720) 2 Bde., I. 12. Aufl. 84, II. 7. Aufl. 85. 2732) 5. Aufl. oo. 2734) 50. Aufl. oo. 2756) Fkft., Rütten u. Loening. 2756a) Geschichten und Novellen, Stuttg., Cotta, 7 Bde. 2774a) Schriften, L., Haessel, 9 Bde. 2789) Cotta. 2790) H. Trog. 2799) Schenck. 2802) 158. Aufl. oo. 2817) Correspondance. 2822) *dele* The. 2827) George Eliot. 2840a) I., 92. B., Wilhelmi? 2869) B. 99. 2877) s. u. 2899) 249. Aufl. oo. 2901) 177. Aufl. oo. 2903) 63. Aufl. oo. 2917) A. Ruhemann. 2946a) jetzt Cotta. 2950) 32 Bde., 93-97. 3000) 74. Aufl. oo. 3091a) Werke, Auswahl in 4 Bden. Hamb., Richter. 3163) Auswahl, L. 95. Fock; 10 Bde. 3165) Heinrich, L., Fock. 3. Aufl. 3302) last line, parenthesis. 3360a) Romane, L. 95-oo, Staackmann. 22 Bde. 3385) B. or. 14 Bde. 3409) 29 Bde. 3478) spirit. 3560a) s. o. N. 2876. 3564) 86, 9. Aufl. 94. 3692) und L., Staackmann, 30 Bde. 3756) jetzt Grote; folgende. 3807) 12 Bde. 3815a) last line, parenthesis. 3819a) U. v. Wilamowitz. 3856) B., Steinitz. 3907) 98 f. 3908) 2. Aufl. 98. 3956) 3. Aufl. Jena, Costenoble. 4048) *dele* comma. 4051) L., Göschen. 4096) 4. Aufl. Dresden 98, Pierson. 4098) 2. Aufl. Dresden 95, Pierson. 4103) 2. Aufl. 99. 4119a) G. Irrgang, *Nord und Süd*, N. 287. 4142) oo, beides Stuttg. 4211) 2. Aufl. oo. 4319) jetzt B., Schuster u. Loeffler. 4432a) Goldner. 4605) jetzt Cotta. 4605a) Neue Gedichte. Stuttg., Cotta. 4608) jetzt Cotta.

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OLD SAXON GRAMMAR.

Wortlehre des Adjectivs im Altsächsischen, von Dr. EDWIN CARL ROEDDER. Bulletin of the University of Wisconsin, No. 50. Madison, Wisconsin: August, 1901.

THE aim of the investigation may be stated in the author's words:

"Die vorliegende Arbeit ist der erste Teil eines Versuchs, das Adjectiv auf dem Gesamtgebiete des Altsächsischen—also nicht allein im Heliand—in all seinen Erscheinungsformen darzustellen."

It therefore supplements the second part of Wilmanns' *Deutsche Grammatik* and Kluge's *Nominale Stammbildungslehre*, to which constant reference is made.

After a brief introduction, the work falls naturally into two main divisions: *Formenlehre*, paragraphs 5-50, and *Bedeutungslehre*, 51-86. Quite properly the discussion of inflection is omitted, reference being made to W. Schlüter in Dieter's *Laut- und Formenlehre der altgerm. Dialekte* and to Holthausen's *Altsächs. Elementarbuch*.

Under *Bildungslehre* are treated, 6-14, *Adjectiva ohne Ableitungssilben*; 15-33, *Adjectiva mit ableitenden Suffixen*; 34-50, *Zusammensetzung*. This division, like all such divisions, is necessarily mechanical. For in many cases it is impossible to decide whether a particular form should be regarded as primitive or derived. In fact, these terms are movable. A form which, at one period of the language, is clearly derived, may at a later period appear as a primitive stem. Consequently many adjectives are given under both heads.

It is also entirely mechanical to separate adjectives connected with strong verbs from those related to weak verbs, or from so-called isolated adjectives.

"Unter isolierten Adjectiven sind solche zu verstehen, die kein im Germanischen lebendiges Ableitungssuffix zeigen und auch nicht fühlbar mit Nominal- und Verbalstämmen in Beziehung stehen."

According to this definition given, § 12, many of the adjectives classed as isolated should come under a different head. So in the following, where the connection must have been felt until a late period.

13, 2. *sinu-wel* 'ganz rund': OHG. *wella*, *wallan*, *wallōn*, etc.—13, 6. *blind*: ON. *blunda* 'die augen schliessen'; *lut* 'wenig': OE. *lutan* 'bow, bend,' *lütian* 'lurk, skulk'; (*un*)-*spōd* '(nicht) frommend': OE. *spēd* 'success,' *spōwan* 'succeed'; *wrēdh* 'kummervoll, feindlich,' OE. *wrāp* 'angry, fierce, hostile': *wripan*

'twist, writhe,' *wriþa* 'bridle; ring; torture.' This list might be increased.

In giving etymologies the author seems not to have an independent judgment. At any rate some improbable and even impossible combinations are suggested. Examples are:

9. *skarp* 'scharf,' zu ahd. *scrēvōn* und *scarbōn*: better OE. *sceorpan*, *screpan* 'scrape, irritate,' Lith. *skrebēti* 'rascheln', Gk. *σνέριβλος* 'scolding.'—13, 2. *sinu-wel* 'ganz rund' is compared with OE. *hwēol* 'wheel' (written here *hweol*) and at the same time referred to the root *wel* in Lat. *volvare*, an utterly impossible combination.—13, 7. *blak* 'schwarz' is better separated from Gk. *φλέγω* 'burn'. Compare rather Gk. *ἀμολγός* 'darkness.'—15. *salu* 'fahl' is better compared with Lith. *palvas*, with which it exactly corresponds.—16, 2. *edili* 'edel' has nothing to do with OE. *ēad*, which represents Goth. *auda* (*hafts*).—27, c. "Mit eingeschobenem Vocal" is hardly a scientific expression.—31, e. On *wōrig* 'müde', which is said to be 'dunkeln Ursprungs,' see Prellwitz, *Et. Wb.* s. v. *ἄωρος*.—33, 1. "mit ahd. *forskōn* ist as. *horskur* verwandt." How did the author arrive at such a conclusion? A strange comparison is also *malsk* 'stolz': Gk. *μέλειν*. On the other hand, *twisk* 'zwiefach' is undoubtedly from the Germ. stem *twis*.

The development of meaning is not well explained in a few cases. For example, 22. *lēhni* 'vergänglich' goes back to the meaning 'leave, depart, go away' as seen in Lat. *linquō*, Gk. *λείπω*, and did not come from 'leihbar', which is itself a secondary meaning.

However, in spite of inaccuracies of this kind, the author has made a serviceable and valuable little book.

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SHAKESPEARE.

A New Variorum Edition of Shakespeare.

Edited by HORACE HOWARD FURNESS. Vol.

xiii. *Twelfth Night, or, What You Will.*

Philadelphia: J. B. Lippincott Co. 1901.

EVERY student of Shakespeare is so familiar

with Dr. Furness's admirable work, and is so ready to acknowledge his debt to that accomplished and genial scholar, that any words of eulogy by the present writer would be superfluous, not to say presumptuous.

The editor has had an easier task with *Twelfth Night* than with any of the previous plays. The text, as we have it in the Folio, is exceptionally correct; and it may perhaps be an advantage that there is no quarto to hint a doubt or darken counsel where all seems plain. The only unsolved enigma is the mysterious "Lady of the Strachy;" and, so far as we can see, if we had the word in Shakespeare's own handwriting, we should be none the wiser. We should be glad to know whether she ever repented the *mésalliance*; but that is left untold.

Clear though the text is, for the most part, the ingenuity of commentators has given birth to a mass of conjectural emendations, sometimes plausible, and sometimes grotesquely absurd; and of elucidations, sometimes really luminous, and sometimes tenebrific to no small degree. From all these the editor has selected those most likely to help, to unsettle, or to amuse us, adding in most cases his own sane and rational opinion. From a few of his judgments I incline (with due deference) to dissent, and these shall be noted.

P. 9, *sweet sound*. Dr. Furness adheres to the Folio, rejecting Pope's emendation "South." "South" may not be right; but the present reviewer will go to the block before he will admit that Shakespeare could find no simile for a sweet sound but a sweet sound. That would speak him as bankrupt in comparisons as the amorous Sir Sampson Legend:—"Give me your hand—'tis as soft and warm as—what? Odd, as t'other hand."

P. 52, *dam'd coloured stocke*. Rowe's emendation of "flame-coloured" has this in its favor that it makes excellent sense, and the word is a familiar one, twice used by Shakespeare; whereas "dam'd coloured" has no assignable meaning, and was never used by any mortal. If "dam'd" be for "damned," we are little better off. Shakespeare, it is true, uses "damned" with considerable frequency, but always in the sense of "condemned,"

"condemned to perdition," or to express strong abhorrence, as "his damn'd fingers;" whereas Sir Andrew is speaking with approbation of the color of his stocking.

P. 81, *what is yours to bestow, is not yours to reserve*. Surely Viola is neither speaking nor thinking of "the lordship of the house," but of Olivia's person, graces, and affections which are not given her to be sequestered in a cloister, but lent, to be one day accounted for. It is the theme of the fourth sonnet.

P. 119, *My Lady's a Cataian . . . Malvolio's a Peg-a-ramsie*. "Why Sir Toby called Malvolio a Peg-a-ramsey . . . no one, I suppose, but Sir Toby can tell," says Dr. Furness. I fancy he meant to call Malvolio a Cataian, and Olivia a Peg-a-Ramsey, but the admirable fooling into which he had drunk himself superinduced a "derangement of epitaphs."

P. 151, *and yet I know not*. The duke has asked Viola if her (supposed) sister *died of love*. If Viola means that possibly her brother may be alive, she does not answer the Duke's question at all. As I understand it, her answer to the Duke is: "my sister is dead; but whether she died of her love or not, I do not know;" but to herself her answer means that she (who is the supposed sister) does not *yet* know what the issue of her untold love will be.

P. 182, *words are very rascals since bonds disgraced them*. This is surely not "a dark passage." When men grew so false that their words ceased to bind them, and bonds had to be invented, then words were disgraced, and are ever since of small account and credit.

P. 229, *o' th' windie side of the law*. Wright explains, "so that the law cannot scent you . . . as a hound does the game," and Dr. Furness calls this "unquestionably the right definition." Does not the scent blow from the windward to the leeward? Shakespeare (if all tales be true), knew more about deer-stalking than his commentators. It rather refers to manœuvres at sea, where the windward side, or "weather-gage," is the position of safety or advantage.

P. 289, *Strangle thy propriety*. Halliwell's

explanation: "destroy or suppress thy individuality," is right, of course; but one wonders to find no reference to Sonnet 89: "I will acquaintance strangle."

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WICHERT'S *Als Verlobte empfehlen sich*—

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In an edition of the above comedy by GEORGE T. FLOM (Heath & Co., 1902), a curious error is made that would seem to demand a correction.

The situation is the following: a young girl called Malwine is being urged by her cousin Franz, who is in love with her, to go out into the garden for a walk. She is, however, busy writing an essay, and from this essay we are, on page 3, given the following extracts: "Der unglückliche Kaiser—muszte sich beugen—" "Der unversöhnliche Papst—" Then follows, page 4, line 25, the statement: "Die ganze Kirchenbusze fehlt noch," which the editor annotates as follows: "*a thorough church-penance is all that is lacking now*, i. e., I'll be made to atone for it." The editor thus entirely fails to understand the situation which is, of course, that Malwine is writing an essay on the investiture conflict between Henry IV and Pope Gregory VII. The last sentence is accordingly to be rendered: "There isn't a single line written as yet about the church-penance," referring doubtless to the well-known incidents at Canossa.

It may not be out of place to point out one or two other errors in the Notes. "Ist so schon in guter Stimmung," page 4, line 9, means "in bad enough humor as it is," not "in such thoroughly good humor." "Und dürfte sich . . . gut machen," page 23, line 27, means "It (i. e., such an announcement of engagement) would look very well indeed," not "and might even very easily happen."

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